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HOMERIC GRAMMAR

HOMERIC GRAMMAR

FOR UPPER FORMS OF SCHOOLS

BY

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RIVINGTONS

WATERLOO PLACE, LONDON

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PREFACE

THE present sketch of Homeric Grammar is designed as a companion to Attic Grammar, and is intended for boys in the higher forms of schools (and for others in a corresponding position) who have a sound knowledge of Attic Accidence, and a fair acquaintance with Attic Syntax. In accordance with this design, in the first place, the arrangement followed is the same as that of most school Greek Grammars; and, in the second place, only what is either exclusively or characteristically Epic is given. It is hoped that the first condition will make the book convenient to use, while the second certainly has secured great saving of space. At the same time, such an arrangement entails a danger which is perhaps more imaginary than real, but which a wise teacher will guard his pupils against.

Boys look upon Epic Greek as an eccentric
violation of Attic uniformity in lawless disobedi-
ence to the rules of "Greek Grammar". It is
only by slow and patient effort that they under-
stand what is meant by the relative and shifting
term "Greek Grammar"; that Epic, being cen-
turies older than Attic, naturally does not con-
form to the rules of the later dialect, but that it
follows surprisingly strict rules of its own. The
use of Attic Lexicons confirms this initial preju-
dice. The small Liddell and Scott, excellent for
its own purpose, is useless for Homer, while even
the magnificent last edition of the large work,
starting as it properly does with Attic forms as
the classical standard, makes it difficult for the
young scholar to feel sure that Epic is not a
variety or dialect of Attic, that ἠελίοιο is not "for"
ἡλίου, that κέρασσε does not come from κεράννυμι,
that κρεμόω is not lengthened for κρεμῶ, or that
ἕσταμεν is not a "syncopated form" of ἑστήκαμεν.
Attic Lexicons are, of course, no better adapted
for preparing a Homer lesson than for a chapter
of the New Testament. It would be a great
boon if Seiler's excellent *Wörterbuch* were trans-

lated into English, but meanwhile Autenrieth's *Homeric Dictionary*, though it certainly has the defect of giving too exclusively the author's explanations of dubious words, is exceedingly compact and handy, and its use should be encouraged by all teachers.

With regard to Inflexion, I need not apologise for introducing the terms "Thematic" and "non-Thematic". Seiler's *Wörterbuch* (1878) recognises the distinction, while Mr. Monro, and more recently Messrs. King and Cookson, have familiarised English readers with it. There is certainly no difficulty in making boys understand the difference.

I have given a list of some useful books *in English*, to all of which I am more or less indebted.

But I have to acknowledge special obligations to three writers. First, to Mr. Monro, whose *Homeric Grammar* and other writings mark an epoch in Homeric study in England. He has not only given us the best results of Continental scholarship, but he has fulfilled Milton's ideal, that a student should bring to his reading "a spirit

and judgment equal or superior ". The materials
for the Syntax in this sketch were collected, and
much was written, nearly ten years ago, but it has
been an incalculable advantage to re - read the
Iliad and the Odyssey with Mr. Monro's guid-
ance. I can only hope that this little book may
send students to his *Homeric Grammar*. Secondly,
I must acknowledge my long-standing obligations
to Delbrück's masterly *Syntaktische Forschungen*.
And lastly, to a *magnum opus*, without which I
could not have compiled this sketch, insignificant
as it is: I mean Ebeling's *Lexicon Homericum*.
Ebeling has done for Homer all that Schmidt has
done for Shakspere.

I have added at the end of the book a Synopsis
of Homeric constructions, etc., on a scale which
may seem out of proportion to the rest of the
book, but a careful study of such a Synopsis will
shew, I think, how many generations must have
elapsed before the Greek of Homer could have
become the Greek of Herodotus, or of the Attic
writers.

It only remains for me to record my gratitude
to my old friend Professor S. H. Butcher, who

most kindly read through the proofs and sent suggestions; and to two of my Marlborough colleagues, Mr. A. C. Champneys, of New College, Oxford, whose opinion I frequently consulted on points of Homeric Dialect and Inflexion, and Mr. B. Pollock, of Trinity College, Cambridge, who has read through the second proofs.

MARLBOROUGH, *January*, 1890.

LIST OF ENGLISH BOOKS ON HOMERIC LANGUAGE.

1. Homer, Iliad, 2 vols., ed. D. B. Monro (Clarendon Press).
2. Homer, Iliad, 2 vols., ed. Walter Leaf (Macmillan & Co.).
3. Homer, Odyssey, i.-xii., ed. Merry and Riddell (Clarendon Press).
4. Homer, Odyssey, 2 vols., ed. Merry (Clarendon Press).
5. *A Grammar of the Homeric Dialect*, by D. B. Monro (Clarendon Press). 2nd Edition preparing.
6. Article "Homer," in *Encyclopædia Britannica*, 9th ed., vol. xii., by D. B. M(onro).
7. *An Homeric Dictionary*, from the German of Georg Autenrieth, translated by Robert P. Keep (Macmillan & Co.).
8. *Introduction to the Language and Verse of Homer*, by Thomas D. Seymour, Professor of Greek in Yale College, Boston, U.S.A. (94 pp.) (Ginn & Co.).
9. *Homer: an Introduction to the Iliad and the Odyssey*, by R. C. Jebb, Glasgow (Maclehose & Sons).
10. *The Principles of Sound and Inflexion as illustrated in the Greek and Latin Languages*, by J. E. King and C. Cookson (Clarendon Press).
11. *Syntax of the Moods and Tenses of the Greek Verb*, by W. W. Goodwin, rewritten and much enlarged (Macmillan, 1889). •

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CHAPTER I.

EPIC DIALECT AND EPIC STYLE.

§ 1. In considering the language of the Homeric poems, we may regard either (1) the Dialect, or (2) the Vocabulary. The two questions are distinct.

(1) The dialect is Ionic. But both in inflexion and in syntax it differs in so marked and constant a manner from the fifth century dialect of Herodotus, that the dialect of Homer is spoken of as Old Ionic to distinguish it from the New Ionic of Herodotus. The differences between the Old and the New Ionic form part of the evidence, taken in connexion with the questions of Homeric art, religion, geography, politics, and society, for the antiquity of the Iliad and the Odyssey. And though the Odyssey, and certain books of the Iliad (ix., x., xxiii., xxiv.) may be a generation or so later than the rest of the Iliad, yet the two poems belong to one dialect and one style. Arguing from the analogy of other languages and literatures we must postulate three hundred years as the shortest space of time within which the Ionic of Homer could become the Ionic of Herodotus. The evidence for the existence of the Digamma in Ionic (see p. 5), such as it is, tends in the same direction.

B

A certain number of Aeolic forms (*e.g.*, ἐγών, ἄμμε, ἄμμι, genitives in -ᾱο -ᾱων, πίσυρες), and even Doric (τεΐν, τύνη), occur in Homer. The Digamma has often been called Aeolic, but without confirmatory evidence (see p. 5). The hypothesis that the Homeric dialect was mixed, or, as recently suggested by Professor Fick, was originally Aeolic " done into " Ionic at the close of the sixth century, requires for its support a knowledge of the early Greek dialects which we do not, and never can, possess. It is possible that these " Aeolisms " may have been imported into Ionic epic poetry from early Aeolian lays : but it is more probable that these forms, which are manifestly of very ancient date, belonged to the earliest Ionic in common with the earliest Aeolic, and still existed in the Ionic of Homer. (See Professor Jebb's summary, *Introduction to Homer*, pp. 136-7, and 143-147, and for fuller information, consult Mr. Monro's two papers in the *Journal of Philology*, vol. ix., p. 252, and vol. xi., p. 56.)

(2) With regard to vocabulary, every reader of Homer must be struck with the great variety of stems and inflexions. A glance at the forms of pronouns (§ 21), and of verbal endings (§§ 45, 46), will make this point clear. And though recent study of the Homeric language has greatly simplified apparent variety, and reduced to rule what were regarded as exceptions, still the variety is very great. Nor can the reader fail to be struck with the number of fixed epithets which have evidently become stereotyped, and have ceased to convey a conscious meaning : *e.g.*, μέροπες ἄνθρωποι, ἀνδρῶν ἀλφηστάων, μώνυχες ἵπποι, δῖος ὑφορβός, ἠεροειδέα πόντον. Such expressions must have been part of the stock-in-trade of

early epic poetry. It seems certain that the Homeric poet did not speak the language of his poetry for the purposes of every-day life, but that he inherited it as the conventional phraseology of his craft, drawing, so to speak, from an oral thesaurus handed on through many generations. The point might be illustrated probably from all literatures. Hebrew scholars point out precisely similar phenomena in the language of the Psalms and the Prophets ; and the same is the case in a very marked way with the whole of the earliest English poetry, from Beowulf down to the Norman Conquest.

On the model of fixed conventional forms and phrases would doubtless be formed a certain number of incorrect imitations, "false archaisms" as they have been called, and these have been quoted to discredit the early date generally assigned to Homer. Such are παραφθαίησι (Il. x. 340), an Optative incorrectly modelled on the analogy of Subjunctives in -ῃσι : κράτεσφι (Il. x. 156) stem κρατ- meant for a Dative on the analogy of ὄχεσφι, στήθεσφι, stems ὄχες and στηθες : ἔρχηται δι᾽ ὄρεσφι (Il. x. 185), where, whatever case ὄρεσφι is meant for, the accusative is required. These instances, it is true, may tend to confirm the relative lateness of Il. x., but a "false archaism," as such, is no proof of a late date, but rather of an earlier conventional style according to which the poet worked. A "false archaism" might be as easily committed in the tenth century, B.C., as in the fifth ; by Chaucer as by Chatterton. We now recognize analogy as one of the most energetic principles in the formation of language ; it must have been operative at all periods, and the incorrect imitation of·a word or phrase is what we should *a priori* have expected. The wonder is that

there are so few "false archaisms" in the Homeric poems.

Hence we speak of an Epic Style as well as of an Epic Dialect.

LOST SOUNDS.

§ 2. The Homeric poems show traces of the loss of spirants :

(1) The labial spirant *F* either alone or in connexion with other sounds, '*F* for a still older σ*F*, *F*ρ, δ*F* ;

(2) The palatal spirant *j* or *y* ;

(3) The hard dental spirant σ.

THE LABIAL SPIRANT *F* (DIGAMMA).

§ 3. The labial spirant *Vau* had the character of the Latin *F* and the sound of the English *w*. From its shape it was fancifully called by Greek and Latin grammarians double Gamma (δίγαμμα, δίγαμμος, δίγαμμον, *digamma, digammos, digammon*). It was retained in the historic Greek alphabet as a cipher in the form of ς′ = 6, the place in the alphabet held by the Hebrew *Vau* and the Latin *F*, though with the Latins *F* = 8.

There are two distinct questions with regard to *F*, (1) its existence in the Greek alphabet, (2) its presence as a sound in the Homeric poems.

(1) The existence of *F* as a written Greek letter, which might have been inferred from a comparison of Greek words with those of cognate languages, has been demonstrated by the evidence of inscriptions.

The accompanying instances will explain :—

Greek words.	Inscriptions.	Cognate languages.

(*a*) Initial *F* :—

εἴκοσι.	Ϝείκατι, Ϝίκατι.	vimçati (Skt.), viginti.
ἕκαστος.	Ϝέκαστος.	
ἕξ.	Ϝέξ.	sex, for svex.
ἔπος.	Ϝέπος.	vox.
ἕσπερος.	Ϝεσπαρίων.	vesper.
ἔτος.	Ϝέτος.	vatsas (Skt.), vetus.
ἰδεῖν, οἶδα.	Ϝιδεῖν, Ϝοῖδα.	vedmi (Skt.), video, *wit*, *wissen*.

(*b*) Medial *F* :—

αἰεί.	αἰϝεί.	aevum.
Διί.	ΔιϝΙ.	divus.
κλέος.	κλέϝος.	κλύω, cluo, inclutus.

F occurs as a written character in many Greek inscriptions, Doric, Boeotian, Phocian, Locrian, Cretan, and in many Peloponnesian alphabets (Argos, Corinth, and its colony of Corcyra). There is slight evidence of its existence in Ionic inscriptions, chiefly on some Euboean vases of presumably the eighth century, but none of later date. It was long regarded as distinctively an Aeolian letter (*Aeolica illa litera*, Quintilian, I., vii.), but by the time of Alcaeus it had been replaced by β. The Boeotians retained it in historic times. It is found in the Doric dialect of Heracleia in the famous Heracleian tables (end of fourth century, B.C.).

The inscriptions show an early tendency towards the disappearance of *F*, especially in the middle of words.

In the Heracleian tables we find Ϝέξ and Ϝέτος side by
side with ἕκαστος and οἰκία.

When Ϝ disappeared as a written letter, its place was
represented by various symbols of similar phonetic
value, especially by β (pronounced *v*), *e.g.*, Laconian
βιδεῖν = ἰδεῖν, βείκατι = εἴκοσι, Lesbian βρόδον =
ῥόδον. Later on, when the sound was forgotten, charac-
ters of similar form were sometimes substituted, *e.g.*,
Γ and even Τ, *e.g.*, γοῖδα = οἶδα, and τραγαλέον,
fractum, *cf.* ῥήγνυμι, originally Ϝρήγνυμι, in the lexico-
grapher Hesychius.

Sometimes Ϝ was represented by the aspirate, *e.g.*,
ἕσπερος for Ϝέσπερος, *vesper*, ἑξ for Ϝέξ, ὁράω for Ϝόραω,
vereor, Eng. *ward.* Sometimes it left no trace, as ἔπος
for Ϝέπος, οἶκος for Ϝοῖκος.

Medial Ϝ again was either represented by *v*, as λούω,
for λόϜω, *lavo*, ἀκούω, for ἀκόϜω, *caveo*, or left no trace, as
Διί for ΔιϜί, *divus*, βοός for βοϜός, *bovis*.

Bentley's view that Ϝ had the sound of *w* is now
generally adopted. It is confirmed by the fact that the
Greek grammarians transliterated certain Latin words
beginning with *v*, the phonetic equivalent for Ϝ, by ου,
e.g., *Varro* by Οὐάρρων, *Velia* by Οὐελία ; and that in
late Greek οὐά, οὐαί represent *vah, vae*. (*Cf.* ὀά, Aesch.
Pers. 115.)

(2) There is no evidence that Ϝ ever existed as a
written character in any text of the Homeric poems.
Its presence as a sound in Homer is inferred from two
facts. Certain words which, as we know from inscrip-
tions and from cognate languages, must have once had
Ϝ (*a*) explain hiatus, (*b*) warrant position, *i.e.*, lengthen
a preceding short vowel.

The following words, showing clear traces of *F*, are of the most frequent occurence :—

ἄναξ.

ἀνδάνω, ἡδύς, ἦδος (σF).

ἄστυ.

εἴκω, ἔοικα, εἴκελος.

εἴλω ἔλσαι ἐάλην, ἀλῶναι, ἅλις.

ἑκών, ἕκητι, ἕκηλος.

ἕννυμι, εἶμι, ἐσθής.

ἕο, οἷ, ἕ, ὅς (σF).

ἕσπερος.

ἔργον, ἔρδω.

ἔπος, εἰπεῖν.

ἔτος.

ἰάχω, ἰαχή, ἠχή.

Ἴλιος.

ἴσος.

ἴς, ἴφι, ἴφια, ἶνες.

οἶκος.

οἶνος.

(*a*) Hiatus explained :—

ἦ τοι ὅ γ᾽ οὐ σάφα ⋀ οἶδεν (Od. xvii. 154).

χαρίεντα δὲ ⋀ εἴματα ⋀ ἔσσε (Il. v. 905).

εἰν ὕδατι ψυχρῷ βάψῃ μέγαλα ⋀ ἰάχοντα (Od. ix. 392).

σὺ δὲ λέξεο τῷδ᾽ ἐνὶ ⋀ οἴκῳ (Od. xx. 598).

(*b*) Position made :—

ἡ δὲ μέγᾱ ⋀ ἰάχουσα ἀπὸ̄ ⋀ ἕο κάββαλε υἱόν (Il. v. 343).

καί μιν ἀμειβόμενο̄ς ἔπεα πτερόεντα προσηύδα (Il. i. 201, and passim).

The cases in which hiatus is explained are far more numerous than those in which position is made, a circumstance which to some extent measures the consonantal strength of *F*.

But here occurs a difficulty. In Homer, these words do not uniformly either warrant hiatus, or make position, *e.g.*,

γέρων δ' ἰθὺς κίεν οἴκου (Il. xxiv. 171).

ὡς ἄρα φωνήσασ' ἔπεα πτερόεντα (passim).

χρυσοῖό τὲ ἐσθῆτός τε (Od. i. 165).

The positive cases (where F is operative) are 3354 as
against 617 negative cases, according to the careful cal-
culation of Professor Hartel (*Homerische Studien*), *i.e.*,
a proportion of about $5\frac{1}{2}$: 1.

(3) There are several hypotheses which endeavour to
account for this inconstancy of usage, but none
appears to explain all the facts with the adequacy of
a complete theory.　The five principal hypotheses are
as follows :—

(*a*) Bentley held that in all the negative instances the
text is corrupt.　He therefore set about emending them
and restored F in print.　And undoubtedly in the ma-
jority of instances emendation is possible, in very many
cases easy and natural emendation, *e.g.*, in the first nega-
tive instance above, for κίεν οἴκου, Bekker, who accepted
Bentley's hypothesis, reads κίε Ϝοίκου.　Sometimes
simple transposition is sufficient, *e.g.*, Il. viii. 526, read
ἔλπομαι εὐχόμενος for εὔχομαι ἐλπόμενος (as Monro) ; by
change of words, Od. iv. 649, αὐτὸς ἐγών for αὐτὸς ἑκών
(Merry retains ἑκών) ; Il. iii. 173, θάνατος ἀδέειν for
θάνατός μοι ἀδεῖν, retained by Monro.　In many cases the
removal of little particles like δ', ῥ', which may easily have
crept in to disguise the loss of F will set matters right,
e.g., Od. xi. 91 (xiii. 380), πάντας μέν ῥ' ἔλπει, omit ῥ' ; Il.
xx. 186, χαλεπῶς δέ σ' ἔολπα, read χαλεπῶς σὲ ἔολπα.
Bekker's text is corrected and printed according to
Bentley's hypothesis, which is defended by Cobet, one of
the most critical of scholars.　But it is generally con-

sidered that there is a considerable residuum of passages in which *F* can only be restored by too drastic emendation.

(*b*) The hypothesis of alternative forms. It is suggested that just as there were two forms φράσατο and φράσσατο, ὅπως and ὅππως, πόλις and πτόλις, σῦς and ὗς, so, as the use of *F* was gradually dying out, the Homeric poet had the choice of such alternative forms as Ϝοῖκος and οἶκος, Ϝέπος and ἔπος, etc. We should thus have to assume an alternative form in every negative instance, a conclusion somewhat too great for the premisses. Mr. Monro takes five of the commonest words, ἄναξ, ἔργον, ἰδεῖν, οἶδα, οἶκος, and shows that the positive instances, where they occur, stand to the negative instances as 14 : 1. This hypothesis fails to account for the marked preference for the digammated form.

(*c*) The *F* was confined to certain archaic traditional phrases. This hypothesis completely breaks down under examination. Two reasons among others are conclusive: (1) The *F* occurs in many words and phrases which are neither archaic, nor of stereotyped recurrence, *e.g.*, ἴον, *violet*, ἄρνες, *lambs*, ἰτέη, *withy*; (2) some of the most striking negative instances occur in conventional and recurrent phrases, ὄφρ' εἰδῇ, ὄφρ' εἴπω, θυμὸν ἑκάστου, περὶ δ' ἔργα τέτυκτο, ὡς ἄρα φωνήσασ' ἔπεα πτερόεντα.

(*d*) The view urged by Curtius (*Principles of Etymology*, Bk. iii.), that the influence of *F* was traditionally observed after the loss of the sound, just as certain French words beginning with *h* warrant hiatus (*e.g.*, the opening line of Voltaire's *Henriade*, "Je chante le héros qui regna sur la France"). But assuming this to

hold good of hiatus in all cases, this hypothesis fails to explain the lengthening of the preceding vowel.

(*e*) The recent hypothesis of Professor Hartel (*Homerische Studien*) that Ϝ in Homer is neither a full consonant nor a full vowel, a sound, for instance, not like *w* in *w*ise, but like *u* in q*u*ick. He suggests that Ϝ as a consonant could warrant both hiatus and position, and, as a vowel, was compatible both with elision and the continuance of the short vowel.

ʹϜ FOR AN OLDER σϜ.

§ 4. The chief instances are :—

ἕο, οἷ, ἕ, ὅς (possessive), ἑός.
ἁνδάνω, ἡδύς, ἦδος.
ἕξ.

ἕο, etc., warrants hiatus in over 600 cases, and makes position in 136 (*e.g.*, ἀπὸ ἕο, τὰ ἃ ἔργα, πατέρι ᾧ, προτὶ οἷ), οὔ οἱ, οὔ ἕθεν, ὥς κέ οἱ (not οὐχ οἱ, οὐχ ἕθεν, ὥς κεν οἱ).

The process of change presumably would thus, σϜέξ, ʹϜέξ (*cf.*, English *wh*at, originally spelt *hw*at), ἕξ, the aspirate representing lost σ, and Ϝ finally leaving no trace.

For the original sound σϜ compare English *sw*allow, *sw*ell, etc.

Ϝρ.

§ 5. Some words beginning with ρ, *e.g.*, ῥήγνυμι, ῥίπτω, ῥάκος, always act like a double consonant in making position, in others, the influence is fluctuating, *e.g.*, ῥινός, ῥίζα, ῥέξω (*e.g.*, ἔρρεξα and ἔρεξα). These probably began with an initial Ϝ, *e.g.*, Ϝρήγνομι, *frango, break,* ῥίζα, Aeol. βρίσδα, Germ. *wurzel.*

δF.

§ 6. δ appears to stand for δF in two groups of words :—

(1) δήν, δηρόν, δηθά, *e.g.*,

 οὔτι μάλᾱ δήν (Il. i. 416) ;

οὐδ' ἄρ' ἔτῑ δήν (Il. viii. 126).

(2) δέος, δεινός, δειλός, ἔδεισα, δίον, *e.g.*,

ἡμεῖς δὲ δείσαντες (Od. ix. 236).

For δήν, *cf.* Doric δοάν, Latin *diu.* The group δέος is more difficult of discussion.

For further information on the Digamma, consult Curtius' *Principles of Greek Etymology*, Bk. iii. ; Monro's *Homeric Grammar*, §§ 388-405 ; King and Cookson, chap. viii.

J OR *Y*.

The palatal spirant j, the Sanskrit and English y.

§ 7. A lost initial *y* is traced chiefly in two words—the adverb ὥς and the middle verb ἵεμαι. For ὥς, *cf.* θεὸς ὥς (Il. xi. 58, and elsewhere), ὄρνιθες ὥς, etc. The negative instances are nearly as numerous as the positive. For ἵεμαι, *cf.* οἴκαδε ἱεμένων (Il. ii. 154), αἰχμὴ ἱεμένη (Il. xx. 399). It is matter of dispute, however, whether *y* or *v* is lost in ἵημι.

Σ.

§ 8. In a few more or less doubtful cases, the loss of an initial σ is traceable. Thus hiatus occurs occasionally before ὕλη, *silva* (Il. xiii. 18), ὕπνος, *somnus, sopor* (Od. xx. 52), and several times before ἑός, *suus* (*e.g.*, Od. ii.

247).   In the two latter, however, σϜ has been lost,
cf. Skt. *svapnas* = ὕπνος, and Lat. *suus, i.e., sovos* = ἑός.
Loss of σ is also indicated in ἐπι-άλμενος, *salio*, ἀμφί-
αλος, *sal*, ἀμφί-επον, *sequor*, καταίσχεται, ἔχω = σισέχω,
σῦνεχές, *i.e.*, συν-σεχές, συσσεχές (Od. ix. 74), and πᾱ-
ρέχῃ, *i.e.*, παρ(α)-σέχῃ (Od. xix. 113), βέλὸς ἐχεπευκές,
i.e., σεσεπευκές (Il. i. 51).

CHAPTER II.

METRE AND PROSODY.

DACTYLS AND SPONDEES.

§ 9. The Homeric hexameter is distinguished from the Latin by its much greater rapidity. This is due to the preponderance of dactyls over spondees in the former. Lines with five dactyls are far commoner in Homer than in Vergil. Hence, on the one hand, the rush of the Homeric and the solemnity of the Vergilian rhythm. On the other hand, lines with a spondee in the fifth place are commoner in Homer than in Vergil. Some are considered capable of correction, e.g., ἠόα δῖαν for ἠῶ δῖαν, in Od. ix. 306. Some lines in Homer are wholly spondaic (ὀλοσπόνδειοι στίχοι), e.g.,

τὼ δ᾽ ἐν Μεσσήνῃ ξυμβλήτην ἀλλήλοιιν (Od. xxi. 15).

Other instances occur (Il. xi. 130, Od. xv. 334, xxiii, 351).

With them we may compare Ennius'

Olli respondet rex Albai longai,

an example not followed by his Latin successors.

DEFINITIONS.

§ 10. 1. *Caesura* (τομή, *cutting*), is the division of a foot between two words ; *e.g.*—

ἀνδρά⌐μοι | ἔννεπε | Μοῦσα⌐πολ|ύτροπον | ὃς μάλα | πολλά |

Caesura naturally causes a slight break or pause in pronunciation.

2. *Diaeresis* (διαίρεσις, *division*), as a metrical term, means the pause caused by the end of a foot coinciding with the end of a word. When this pause occurs at the end of the fourth foot it is called the *Bucolic Diaeresis*, because it is a favourite rhythm with the Bucolic poets ; *e.g.*, Moschus, Theocritus (the first 27 lines of the first idyll of Theocritus have it).

3. *Apocope* (ἀποκοπή, *chopping off*), is the cutting off of a short final syllable, accompanied frequently with assimilation of the consonant left to the following consonant ; *e.g.*, ἂμ πεδίον for ἀνὰ πεδίον (ν being labialised because of the π with which it is brought into contact). Apocope is common with ἀνά, κατά, παρά ; *e.g.*, κὰκ κεφαλῆς (κατὰ κεφαλῆς), παρ᾽ δύναμιν (παρὰ δύναμιν). So ἀμβαίνω, κάββαλε (κατὰ βάλε) κάλλιπε, ὑββάλλειν (ὑπό).

4. *Ictus* is the regular rhythmical stress of voice on the first syllable of dactyl or spondee, —′ ⌣ ⌣, —′ —, as opposed to the abatement of voice on the other syllables. This stress is generally known as *Arsis* (ἄρσις, *raising*) as opposed to *Thesis* (θέσις, *dropping* or *lowering*). But see footnote.[1]

[1] Arsis and Thesis in this sense are terms so familiar that they are retained here. But we should remember that we use them in the Roman

5. *Elision* (ἔκθλιψις, *rubbing* or *squeezing out*), is the loss of a vowel *before* another vowel ; *e.g.*—

$$\pi o\lambda\lambda\grave{\alpha}\ \delta'(\epsilon)\ \acute{o}\ \gamma'(\epsilon)\ \grave{\epsilon}\nu\ \pi\acute{o}\nu\tau\omega.$$

6. *Prodelision* is the loss of a short vowel *after* a preceding long vowel or diphthong ; *e.g.*, μὴ 'ξ for μὴ ἐξ. Somewhat similar is the freedom with which the Elizabethan dramatists wrote *'las* for *alas*, *'mong* for *among*, *'noyance* for *annoyance*, etc.

7. *Hiatus* is the gap produced by non-elision ; *e.g.*—

$$\mathring{\alpha}\nu\delta\rho\acute{\alpha}\ \mu o\iota\ \wedge\ \mathring{\epsilon}\nu\nu\epsilon\pi\epsilon\ \text{Μοῦσα πολύτροπον κ.τ.λ.}$$

8. *Synizesis* (συνίζησις, *settlement, collapse*), is the slurring of two vowels into one sound ; *e.g.*, θεός, θεοῦ (monosyllables), μὴ οὐ (monosyllable). Slurring is very common in the English poets, as *whe'r* for *whether ; power, jewel, prowess* (monosyllables) in Shakespeare ; *glóry and sháme, hóllow abýss*, in Milton, etc.

CAESURA, ETC., IN HOMER.

§ 11. 1. The *strong*, or *masculine*, caesura is the cutting after the first (long) syllable of dactyl or spondee ; *e.g.*—

$$\overset{-}{\underset{\smile}{\mu}}\overset{\smile}{\eta}\overset{\smile}{\nu\iota\nu}\ \overset{-}{\mathring{\alpha}}\overset{\smile}{\epsilon\iota}\overset{\smile}{\delta\epsilon},\ \Theta\epsilon|\acute{\alpha},\Big\uparrow\Pi\eta|\lambda\eta\ddot{\imath}\acute{\alpha}\delta\epsilon\omega\ \text{'Α}\chi\ddot{\imath}\lambda\hat{\eta}os$$

This is the τομὴ πενθημιμερής, *i.e.*, after five half feet (or two feet and a half), occurring in the third foot. When the strong caesura occurs in the fourth foot, it is called the τομὴ ἐφθημιμερής (after seven half feet),

$$\mathring{\epsilon}\nu\theta'\ \mathring{\alpha}\lambda|\lambda o\iota\ \mu\grave{\epsilon}\nu\ |\ \pi\acute{\alpha}\nu\tau\epsilon\varsigma\ \overset{\smile}{o\sigma}|o\iota\Big\uparrow\phi\acute{\upsilon}\gamma o\nu\ |\ \alpha\mathring{\iota}\pi\grave{\upsilon}\nu\ \acute{o}\lambda|\epsilon\theta\rho o\nu.$$

---

sense, which has supplanted the Greek sense. With the Greeks, θέσις, or downward beat of foot or hand, marked the ictus, while the ἄρσις, or upward motion, was accompanied by the lowering of the voice.

It generally follows, as in this instance, the weak caesura in the third foot.

The *weak*, or *feminine*, caesura comes after the first short syllable (*i.e.*, after a trochee — ⌣), in the third foot:

ἄνδρά μοι | ἔννεπε | Μοῦσἄ⌐πο|λύτροπον | ὃς μάλα πολλά.

It is known as the τομὴ κατὰ τρίτον τροχαῖον, caesura after the third trochee.

This is the favourite Homeric rhythm. Such familiar endings as θεὰ γλαυκῶπις Ἀθήνη, Καλυψώ δῖα θεάων, may remind one of the fact.

The weak caesura in the fourth foot (*e.g.*, Il. xxiii. 760) is very rare.

The following rhythms are either not tolerated or rare :—

    (*a*) Diaeresis with a stop at end of third foot is not tolerated :—

        Λητοῦς καὶ Διὸς ἔκγονος· ὡς βασιλῆι χολωθείς.

      This makes two verses or two half-verses, not one.

    (*β*) Feminine caesura in the fourth foot is rare, and unrhythmical :—

ἄγχι μάλ᾽, ὡς ὅτε τις τε γυναικὸς⌐εὐζώνοιο (Il. xxiii. 760).

BUCOLIC DIAERESIS.

2. *Bucolic Diaeresis* is common, especially in the Odyssey. It occurs seven times in the first ten lines of the Odyssey. Such familiar endings as δῖος Ἀχιλλεύς, πάντας Ἀχαίους, Φοῖβος Ἀπόλλων, τοῖσι δ᾽ ἀνέστη, may remind one how common it is.

SYNIZESIS.

3. The syllables εα, εαι, εο, εοι, εω, ιο, are slurred into monosyllables ; *e.g.*—

$$\Pi\eta\lambda\eta\iota\alpha\widehat{\delta\acute{\epsilon}\omega} \ \ \ddbreve{A}\chi\breve\iota|\lambda\hat\eta os.$$

Other instances are $\widehat{\ddot\eta \ o\grave{v}\kappa}$ ἀίεις ; $\widehat{\delta\acute\eta \ a\grave{v}}$, ἐπεὶ οὔ.

ELISION.

4. (1) ι in dative singular and in dative plural forms in -εσι, -ᾱσι, -ῠσι is rarely elided. But ι of the dative plural, 1st and 2nd declension, and -σσι of the 3rd declension is often elided.

(2) ι in τί, ἀντί, περί is not elided, nor in ὅτι ; where ὅτ' is read, the word is probably ὅ τε.

(3) o in ὁ, τό, πρό are not elided. The genitive endings in -οιο, -ειο, -αο, though generally stated to be incapable of elision, are, as Mr. Platt has recently shown in the *Classical Review* (vol. ii., p. 99, etc.), sometimes elided. Elision of the genitive in -οο is probably inadmissible.

(4) The diphthong αι in the person endings -μαι, -σαι, -ται, -νται, -σθαι, is often elided. Also sometimes the pronouns μοί, σοί (and τοί).

C

HIATUS.

5. Hiatus is very frequent. Apart from the question of lost letters, the two chief rules are as follows. Hiatus occurs :—

    (1) *After a long vowel or diphthong in arsis (ictus), the vowel or diphthong remaining long :—*

ἀλλ' οὐκ | Ἀτρεί̆δη̆ ∧ Ἀγαμέμνονι | ἥνδανε | θυμῷ (Il. i. 24).

οἱ μὲν | δυσομέ̆νοῠ ∧ Ὑπερ|ίονος, οἱ δ' ἀνιόντος (Od. i. 24).

    (2) *After a long vowel or diphthong in thesis, the vowel or diphthong in this case being shortened:—*

πλάγχθη ∧ ἐ̆πεὶ Τροί|ης ἱερ|ὸν πτολί|εθρον ἔπερσε (Od. i. 2).
αἰδεῖσθαι θ' ἱερῆα καὶ ἀγλαὰ δέχθαι ∧ ἄποινα (Il. i. 23).

Obs. In a few cases the vowel or diphthong remains long in thesis; *e.g.*, Il. i. 39, Σμινθεῦ, εἴ ποτε, κ.τ.λ. But a pause occurs after Σμινθεῦ.

Hiatus also occurs
    (*a*) after caesura, especially after the feminine caesura in the third foot ; *e.g.*—

καῖ ῥ' ἀκέ̆ουσα καθῆ̄στο̆ ∧ ἐ̆πιγνάμψασα φίλον κῆρ (Il. i. 569).

    (*β*) before Bucolic diaeresis,

Ξεῖνε φίλ|', ἦ καὶ | μοι νεμε|σήεαι ∧ |ὅττι κεν | εἴπω ; (Od. i. 158).

    Obs. Bucolic diaeresis is commoner in the Odyssey than in the Iliad in the proportion of 2 : 1. Books xxiii. and xxiv. of the Iliad agree with the Odyssey (Monro, § 382, *n.*).

(γ) after ι, υ, and o, *i.e.*, after vowels which resist elision; *e.g.*—

> ἔγχεϊ ὀξυόεντι (Il. v. 50).
> τίς δὲ σύ ἐσσι (Il. vi. 123).
> πρὸ ὁδοῦ ἐγένοντο (Il. iv. 382).

Obs. It will thus be seen that a break or pause is frequently the justification of hiatus.

POSITION.

§ 12. *As a rule, any two consonants (or a double consonant) lengthen a short vowel, whether they come in the same word or a succeeding word:*

> τόξ᾽ ὤμοισιν ἔχων ἀμφηρεφέα τε φαρέτρην (Il. i. 45).
> πολλὰς δ᾽ ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν (Il. i. 3).

Exceptions (*i.e.*, shortening) occur before πρ and τρ less frequently before κρ, χρ, θρ, πλ, κλ; *e.g.*—

> καί τινᾰ Τρωϊάδων (Il. xviii. 122).
>
> σιγῇ νῦν, μή τίς μὲ προσαυδάτω (Od. xv. 440).

But these exceptions occur mostly (1) after diaeresis, as in the first instance above, or (2) from metrical necessity, *i.e.*, with words which could not otherwise be brought into the line, such as Ἀφροδίτη (Il. v. 370), Ἀμφιτρύωνος (Il. v. 392), Πριαμίδης (Ἕκτορα Πριαμίδην (Il. xiii. 316), Κλυταιμνήστρη (Od. iii. 266), and other words not proper names; *e.g.*, προσηύδα, τετράκυκλος, τράπεζα, ἀλλόθροος, and others.

The cases of a vowel remaining short before ζ in Ζάκυνθος (Il. ii. 634) and Ζέλεια (Il. ii. 824); also before σκ in Σκάμανδρος (Il. v. 36) and σκέπαρνον (Od. v. 237) may be due to a different reason. It is probable, as

Professor Seymour suggests, that there were older alter-
native forms ; *cf.* Saguntum with Ζάκυνθος, κίδναμαι with
σκίδναμαι (Seymour, p. 91).

The short syllable ἀνδροτῆτα (λιποῦσ' ἀνδροτῆτα καὶ
ἥβην, Il. xvi. 857, and elsewhere), is explained if for
ἀνδρότης we read ἁδρότης, from ἁδρός, as Ebeling *v.*
ἁδρότης.

Exceptions are commoner in the Odyssey and Books
xxiii. and xxiv. of the Iliad than elsewhere.   They
increase in Hesiod and in the Homeric hymns (Monro,
H. G., p. 370, *n.*).

Diphthongs can be shortened in Homer as in Iambics
before a vowel following it in the same word ; *e.g.,* ἔμ-
παιος (Od. xx. 379), τοῖος ἐὼν οἷός ἐσσι (Od. vii. 312).

LENGTHENING OF SHORT VOWELS.

§ 13. Short vowels are often lengthened in Homer.   In
the great majority of cases a plausible reason can be
assigned ; in a residuum of instances we must at present
be content to note the mere fact.   The following are
the chief reasons :—

1. Loss of a letter, *e.g.,* F, *j* (or *y*), σ, σF, ʽF, Fρ.
2. Lengthening before λ, μ, ν, σ ; also before δ and
    ρ (for which see §§ 5, 6).
3. Arsis or ictus falling on the short vowel, often
    combined with some other influence.

For 1 see § 3 and following.

2. A short vowel is sometimes lengthened before
λ, μ, ν, σ, also before δ and ρ.   The practice is variable,
but short vowels are lengthened before

λ in λίσσομαι, λήγω, λίς, λόφος, and other words, but not before Λύκιος, λέχος, λείπω, words which are of frequent occurrence.

μ in μέγας, μέγαρον, μοῖρα, μαλακός, μελίη, and others, but not before μάχομαι, μένος, μέλας, μάκαρ, μῦθος.

ν in νέφος, νότος, νιφάς, νευρή, once only before νηῦς (Il. xiii. 472), but not before νέκυς, νόος, νέμεσις, and others.

Obs. Mr. Monro, from whom (*H. G.*, § 371) the above words are selected, observes that the lengthening is almost wholly confined either (1) to syllables in arsis (ictus), Πολλᾱ λισσομένη (Il. v. 358), πυκνᾱ ῥωγαλέην (Od. xiv. 438) being rare exceptions ; (2) to combination of preposition with case, *e.g.*, κατᾱ μοῖραν, ἐνῑ μεγάρῳ ; and (3) conventional phrases, ὥς τε λῖς (Il. xi. 239), εἶδός τε μέγεθος τε, etc. These facts lead him to compare this lengthening with the corresponding lengthening after the augment, or in composition, *e.g.*, ἐλλίσσετο, ἔμμορε, ἀπορρίπτω, ἀγάννιφος. The most probable hypothesis is that these words originally began with two consonants. This can be proved in some cases, *cf.* δ, and ρ, (§§ 5, 6), but not in the majority.

3. Lengthening in arsis (ictus), *e.g.*, Χερσὶν ὑπ' Ἀργείων φθίμενος ἐν πατρίδι γαίη (Il. viii. 359). The causes which combine with ictus are

(*a*) Lengthening before λ, μ, ν, σ, etc., as above.

(*b*) A pause in the sense ; *e.g.*—

εἵατ' ἀκούοντες· ὁ δ' Ἀχαιῶν νόστον ἄειδεν (Od. i. 326.)

(*c*) The natural tendency to avoid a succession of short syllables in such words as ᾰ̆θᾰ̆νᾰ̆τος, ᾰ̆πονέοντο, θῠγατέρᾰ, hence ᾱθάνατος, ᾱπονέοντο, θῡγατέρα.

NOTE.—Certain letters demand special notice :

(a) φ in αἰόλον ὄφιν. The φ may have been pronounced
πφ; *cf.* Σάπφω from stem σοφός, Ἴακχος from ἰάχω.

(b) ι in certain abstract nouns is long; *e.g.*—

> ὑπεροπλίῃσι (Il. i, 205), ἀτιμίῃσι (Od. xiii. 142),
> κακοεργίης (Od xxii. 374), ἀκομιστίη (Od. xxi. 284).
> The fact is yet unexplained. ī in πρῖν is probably
> due to πρίν being a contracted comparative.

(c) The final vowel of the Vocative is often long; *e.g.*,
φίλε κᾰσίγνῆτε θἄνᾰτον (Il. iv. 155), ὦ υἷε Πετεῶο (Il.
iv. 338), ὄρσο Θετῖ τανύπεπλε (Il. xviii. 385).

> The explanation may be due to a pause in pro-
> nouncing the Vocative. It is possible, however, that
> the text should be emended by substituting the
> nominative (see Monro, *H. G.*, 164).

> For φίλε in φίλε κασίγνητε (Il. iv. 155), see Mr.
> Leaf's suggestion, *ad loc.*

(δ) Final ι of the Dative Singular and α of the
Neuter Plural are sometimes lengthened ; *e.g.*—

> αὐτοῦ πὰρ' νηῖ τε μένειν (Od. ix. 194).
> πορφύρεᾱ καθύπερθ' (Od. x. 353).

ἔτεῑ is lengthened six times in the Odyssey. For other
instances see Od. x. 520, xi. 28; Il. ii. 116.
Αἴαντῑ δὲ μάλιστα, 'Οδυσσῆῑ δὲ μάλιστα, Δῑὶ φίλος
recur.

> It is quite posssible that final ι of the dative, which
> it must be remembered is rarely subject to elision, and
> corresponds to the Latin ī, was originally long; α
> of the neuter plural in Latin was also originally long
> (see Wordsworth, *Fragments*, p. 569).

DOUBTFUL VOWELS.

§ 14. Some vowels which in later Greek are regularly short are long in Homer, *e.g.*, κᾱλός, ἶσος, φᾶρος ; others are variable, *e.g.*, ῐ̆ερός, ῠ̆́δωρ, ῐ̆́ομεν, Ἀπόλλων, but Ᾱ (in arsis, Il. i. 14). The correct explanation is clearly, as Professor Seymour points out, that these vowels were originally long, and in Homer were in the course of becoming short. The most striking instance is that quoted by Lucilius, *Fr.* ix. 2 (iv.), Ἄρες Ἄρες, *Graeci ut faciunt* (see Il. v. 31). Early Latin prosody presents precisely the same phenomenon (see Wordsworth's *Fragments*, p. 569, etc.).

The ι of verbs in -ιω and of comparatives in -ιων, and the υ of verbs in -υω is variable.

ALTERNATIVE FORMS.

§ 15. (*a*) A short vowel alternates with a long vowel ; *e.g.*, ἡμέων ἡμείων, βαθέης βαθείης, ἐΰς ηΰς νεός νηός, τελέω τελείω, ἄγαμαι ἀγαίομαι, στέωμεν στήομεν (Metathesis of Quantity, see pp. 47 and 48, *Obs.* 2). So Ἀτρείδᾱο Ἀτρείδεω.

(β) A single consonant alternates with a double consonant ; *e.g.*, ὅσος ὅσσος, μέσος μέσσος, Ὀδυσεύς Ὀδυσσεύς, ὅτι ὅττι, ὅπως ὅππως, ἔμεναι ἔμμεναι, φράσατο φράσσατο, etc., etc.

The initial consonant is often doubled with the augment or in composition ; *e.g.*, ἐλλίσσετο, ἄρρηκτος, ἔδδεισεν. In these last cases a vowel has probably been lost, *e.g.*, ἔδϜεισεν, ἄϜρηκτος (see § 13).

§ 16. Specimen of Scanning, Odyssey I. 1-9.

Ἄνδρά μοῖ Λ ἔννεπε, Μοῦσα πολύτροπον, | ὃς μάλα πολλὰ
πλάγχθῆ, Λ ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε·
πολλὰ δ' ὅ γ' ἐν πόντῳ πάθεν ἄλγεα Λ | ὃν κατὰ θυμόν,
ἀρνύμενὸς ἥν τε ψυχὴν καὶ | νόστον ἑταίρων
5 ἀλλ' οὐδ' ὣς ἑτάρους ἐρρύσατο, Λ | ἱέμενός περ
αὐτῶν γὰρ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο,
νήπιοῖ, οἳ κατὰ βοῦς Ὑπερίονος Ἠελίοιο
ἤσθιον· αὐτὰρ ὁ τοῖσιν ἀφείλετο | νόστιμον ἦμαρ·
τῶν ἁμόθεν γε, θεά, θύγατερ Διός, | εἰπὲ καὶ Λ ἡμῖν.

l. 1. ἄνδρά μοῖ; line 2, πλάχθῆ, εἰπὲ καὶ, diphthong and
long vowel in thesis shortened with hiatus. Line 24
gives an instance of vowel continuing long in arsis,
δυσομένοῦ Ὑπερίονος.

l. 1. πολύτροπον, position before mute and liquid.

l. 3. ἄλγεα ὅν, hiatus, but not position, before ὅν ('F lost).

l. 4. ἀρνύμενὸς ἥν, lengthening by ictus (arsis) combined
with letter lost in ἥν (see line 3).

l. 5. ἐρρύσατο ἱέμενος, hiatus warranted before (F)ιέμενος.

l. 1, 3, 4, 5, 8, 9. Bucolic Diaeresis.

For caesura, see § 11.

N.B.—Λ denotes Hiatus.

CHAPTER III.

INFLEXION.

Nouns and Pronouns.

N.B.—Only Epic peculiarities are given.

§ 17. *First Declension.*

Nom.   -ă (for ης) in some nouns :
   e.g., ἱππότα, νεφεληγερέτα, μητίετα (*cf.* Lat.
    poeta).

Gen. Sing. -ᾱο, less commonly -έω, -ω (by contraction) :
   e.g., Ἀΐδαο, Ἀτρείδαο.
   Ἀΐδεω, Ἀτρείδεω.
   εὐμμελίω (for ίεω), Βορέω (for έεω).

Gen. Plur. -αων, -εων and the contracted form -ῶν, *e.g.*,
    κλισιάων.
   πασέων (Synizesis), ψυχέων.
   κλισιῶν, Σκαιῶν.

Dat. Plur. -ῃσι(ν) and -ῃς (also -αις as in Attic) :
   e.g., αὐτῇσι, κλισίῃσι.
   κούρῃς, πέτρῃς.
   θεαῖς, πάσαις.

Obs. ᾱ is retained in θεά (*goddess*), θεάν, θεᾶς, θεαῖς. Also in
some proper names, Ναυσικάα, άν, Ῥεία, ας, Ἑρμείας, Αἰνείας.

Note i.—Masc. nominatives in -α are conventional titles of gods or
heroes, except Θυέστα. They therefore probably belong to the tradi-

tional Epic style.　For the formation see Delbrück's conjecture in King and Cookson, p. 321 and p. 333.　Mr. Monro suggests that they were originally vocatives.

NOTE 2.—Dat. pl. in -ης (and -οις, 2nd declens.).　The loss of ι is often due to elision, *e.g.*, σοῖσ' ἑτάροισιν.

§ 18. *Second Declension.*

Gen. Sing. -οιο and -ου (as in Attic):

> *e.g.*, ἀψορρόου 'Ωκεανοῖο.
> ἠελίοιο, οἰχομένοιο, ἄντροιο.

But, N.B., in some cases, the true-ending appears to be -οο, and we should write 'Ιλίοο (in Il. xv. 66, xxi. 104), ὅο (for ὅου) (Il. ii. 325, and Od. i. 70). The metre often requires -οο as with 'Ιλίοο above.

§ 19. *Third Declension.*

Gen. Sing.

Nouns in -ις make -ιος, and -ηος.

> (πόλις) πόλιος and πόληος.

Nouns in -υς (υος and) -εος.

> (πολύς) πολέος.

Nouns in -ευς : -ηος, εως.

> βασιλῆος, 'Οδυσσῆος 'Οδυσσέως, and once
> 'Οδυσεῦς (Od. xxiv. 398), Τυδέος.
> νηΰς makes νηός and less commonly νεός.

A few Nouns in -ος form Gen. Sing. in -ευς (for ε-ος),

> *e.g.*, θάρσευς, θέρευς.

Dat. Sing.

Nouns in -ις make -εῖ, -ηι, ῑ.

> (πτόλις, πόλις) πτόλει, πόληι, πόλῑ.

Nouns in -υς -υι (Diphthongal).
πληθυῖ, νέκυι.

Dat. Plur.

Nouns in -σι(ν) and -εσσι(ν), both often in same word.
ἀνδρα-σι and ἄνδρ-εσσι, βου-σί and βό-εσσι,
ποσσί (or ποσί) and ποδ-εσσι.

N.B.—(from ἔπος) ἐπέεσσι, ἔπεσσι, ἔπεσι.
(from δέπας) δεπάεσσι, δέπασσι, δέπασι.
(from πολύς) πολέσι, πολέσσι.
(once) πολέεσσι.
(from πόλις) πολίεσσι.

Gen. and Dat. Dual of 2nd and 3rd Decl. ends in -οιιν,
cf. ἵπποιιν, ποδοῖιν.

Nouns in -ις and -υς with Accus. Sing. in -ν often
form Accus. Pl. in -ῖς, -ῦς (for -ινς, -υνς),
e.g., ὄις, δρῦς, σῦς (and σύας), βοῦς (and
βόας). πόλις makes πόλιας and πόληας.

Accus. Plur. Some stems in -εες and -ας drop a vowel
before another vowel (Hyphaeresis) ;
e.g., κλέα (for κλέ-εα), so δυσκλέα,
νηλέα, θεουδέα, γέρα, δέπα, κέρα, κρέα.

§ 20. Heteroclites, *i.e.*, forms from different stems :

Ἀίδης, Gen. Ἀίδαο and Ἄιδος, Dat. Ἄιδι.
ἀλκή, Dat. ἀλκὶ πεποιθώς, in this fixed phrase only.
Ἄρης, Acc. Ἄρηα and Ἄρην, Gen. Ἄρηος and Ἄρεος,
Voc. Ἄρες.
γόνυ, γουνός, γουνί, γοῦνα, etc., as well as γούνατος,
etc.
δίπτυχος, Acc. δίπτυχα.

ἰωκή, Acc. ἰῶκα.

κάρη, Gen. καρήατος, κάρητος, κράατος, κρατός.

ὑσμίνη, Dat. ὑσμῖνι.

υἱός is formed from three stems—(1) υἱο-, (2) υἱ-, (3) υἱυ- ; *e.g.*, (1) υἱός (Nom.), υἱοῦ, etc., (2) υἷ-ος (Gen.), υἷ-ι, υἷ-ες, etc., (3) υἱέος (Gen.), υἱέ-ι, υἱέ-ες, etc.

Neuter stems often have alternative forms in -ατ, as γόνυ, δόρυ, ὕδωρ in Attic. Thus δέσματα (δεσμός), προσώπατα (πρόσωπον), πείρατα (πεῖραρ).

Obs. Locative forms occur ; *e.g.*, οἴκοι *at home*, χαμαί on the ground (*domi, humi*). For forms in φι and θεν, see § 63.

§ 21. PRONOUNS.

Personal Pronouns.

N.B.—The forms enclosed in brackets are Attic forms which do not occur in Homer.

1st Person.

Sing.	Nom.	ἐγών, ἐγώ
	Acc.	ἐμέ, με
	Gen.	ἐμεῖο, ἐμέο, ἐμεῦ, μευ
		ἐμέθεν [ἐμοῦ, μοῦ]
	Dat.	ἐμοί, μοι
Dual	Nom. } Acc. }	νῶι, νώ
	Gen. } Dat. }	νῶιν [νῷν]

Plur. Nom. ἄμμες, ἡμεῖς
    Acc. ἄμμε, ἡμέας [ἡμᾶς]
    Gen. ἡμείων, ἡμέων [ἡμῶν]
    Dat. ἄμμι(ν), ἡμῖν, ἧμῖν al. ἥμῖν

<div align="center">2nd Person.</div>

Sing. Nom. τύνη, σύ
   Acc. σέ
   Gen. σεῖο, σέο, σεῦ
      σέθεν, τεοῖο [σοῦ]
   Dat. σοί, τοί, τείν

Dual Nom.⎱
   Acc. ⎰ σφῶι, σφώ

   Gen. ⎱
   Dat. ⎰ σφῶιν [σφῷν]

Plur. Nom. ὔμμες, ὑμεῖς
    Acc. ὔμμε, ὑμέας [ὑμᾶς]
    Gen. ὑμειων, ὑμέων [ὑμῶν]
    Dat. ὔμμι(ν) ὑμῖν [ὔμῖν or ὗμῖν]

<div align="center">3rd Person.</div>

Sing. Nom.
   Acc. ἑέ, ἕ, μιν
   Gen. εἷο, ἕο, εὗ [οὗ]
      ἕθεν
   Dat. ἑοῖ οἷ

Dual Nom.⎱
   Acc. ⎰ σφωέ

   Gen. ⎱
   Dat. ⎰ σφωίν

Plur. Nom. [σφεῖς, σφέα]
    Acc. σφε, σφέας, σφᾶς
    Gen. σφείων, σφέων, σφῶν
    Dat. σφίσι[ν] σφι[ν] [N. σφέα]

§ 22. *Possessive Pronouns.*

2nd person.   σός and τέος (*tuus*).
3rd (reflexive).   ἑός and ὅς, *suus*, or, simply, *own.*
1st plural.   ἡμέτερος and ἁμός or ἀμός, *noster.*
2nd plural.   ὑμέτερος and ὑμός, *vester.*
Dual.   νωίτερος, *of us both.*
                     σφωίτερος, *of you both.*

§ 23. *Demonstrative Pronouns.*

ὁ ἡ τό.

Sing. Gen.   τοῖο.
Dual. Gen. and Dat.   ταῖν.
Plur. Nom.   τοί ταί as well as οἱ αἱ.
      Gen.   τάων.
      Dat.   τοῖσι(ν) τῇσι(ν) τῆς.

ὅδε.

Plur. Dat.   τοίσδεσσι(ν) and τοίσδεσι(ν).

§ 24. *Relative, Indefinite, and Interrogative Pronouns.*

ὅς ἥ ὅ makes Gen. Sing. ὅου, ὅο, οὗ (Masc.): ἔης, ἧς (Fem.).

τίς, ὅς τις, ὅ τις (from the stems τι- and τιν-).

Sing. N. τίς, τί   ὅς τις, ὅ τις, ἥ τις, ὅ τι, ὅττι.
      A. τινά, τί   ὅν τινα, ὅ τινα, ἥν τινα, ὅ τι, ὅττι.
      G. τέο, τεῦ [τινός] ὅττεο, ὅττευ, ὅτευ.
      D. τινί, τέῳ, τῷ   ὅτεῳ, ὅτῳ.

Plur. N. τίνες ἄσσα οἵ τινες, αἵ τινες, ἅ τινα, ἄσσα.
　　　　[τινά]
　　A. τινάς 　　　　　οὕς τινας, ὅτινας, ἅς τινας, ἄσσα,
　　　　　　　　　　　　ὅτινα (once).
　　G. τέων [τινῶν]　ἄτεων.
　　D. — [τισί]　　　ὀτέοισι.

Obs. ὅ τις is ὁ (ἡ, τό) with τις, the ὁ of the nominative adhering
as a suffix unchanged in the oblique cases (see Ebeling ὅς τις).

N.B.—ὅσος and ὅσσος; τόσος and τόσσος; τοσοῦτος and
τοσσοῦτος; τοιοῦτος and τοῖος.

§ 25. *Cardinals.*

εἷς, μία, ἕν and (ἴος) ἴα (*unus, una*), δύο, δύω, and δοιώ,
δοιοί, δοαί, δοιά, τέσσαρες and πίσυρες.

N.B.—The Ordinals πρῶτος and πρώτιστος, τρίτος and
τρίτατος, ἕβδομος and ἑβδόματος.

CHAPTER IV.

THE VERB.

§ 26. *Stem and Ending.*[1] A verb is made up of two parts—the *stem* which gives the verbal meaning, and the *ending* which gives the person. Thus φη-μί means *I say*, τίθη-σι *he places*, λύο-μεν *we loose*. In fact a verb is in itself a sentence, the stem giving the predicate, the verb the subject. The following principles are of great importance in the inflection of the verb.

(1) *Stem Variation.* In many verbs the stem appears under two varieties—a long form and a short form. Thus φημί has φη- and φᾰ- (φημί and φαμέν); λείπω has λειπ- and λιπ- (ἔλειπο-ν and ἔλιπο-ν); τίθημι has θη- and θε- (ἐτίθη-ν and ἐτίθε-σαν); γίγνομαι has γον- and γᾰ (γέγονα and γέγα-μεν).

(2) *Stem and Theme, Thematic and Non-Thematic, Thematic Vowel.* To some verbal stems the vowels ε or ο are added before the ending. The verbal stem, so enlarged, is called a *thematic stem* or *theme.* Verbal stems which do not add ε and ο are called *non-thematic.*

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[1] The stems of verbs and nouns are of identical nature. Thus φη-μί, φή-μη; φα-μέν, φά-τις; λύ-ω, λύ-σις; ἰά-ο-μαι, ἰα-τρός. On the other hand the endings of verbs are identical with pronouns, so that pronoun stems differ fundamentally from verb and noun stems, and denote mere locality and relation, *this, that, there.*

ε and ο are called *thematic vowels.* Thus φη-μί, φα-θί;
ἔβη-ν, ἔχυ-το; ἔσ-μεν; ἄρ-μενος; ἔλυσα, ἔλυσα-ς, ἐλύσα-
μεν; γέγονα-ς, γέγα-μεν; πέποιθα, ἐπέπιθ-μεν, are *non-
thematic.* On the other hand λύο-μεν, λύε-τε; ἔλυο-ν,
ἔλυε-ς; ἦλθο-ν, ἦλθε-ς; ἐλθέ-μεναι, ἐλθό-ντος, λύσο-μαι
are *thematic.* We must not regard ε and ο as "con-
necting" or "auxiliary" vowels, inserted for the sake
of rendering pronunciation easy or possible, but as
making new or enlarged stems. What is said of the
verb may be said also of the noun. Thus the verbal
theme λεγο- may be compared with the nominal theme
λογο-. In the subjunctive the thematic vowels take the
long forms of η and ω.

(3) *Long and Short Endings.* The person endings of
the singular indicative active are considered short; all
others, dual, plural, middle, and imperative, are long.

(4) *Long Stem with Short Endings, and vice versa.*
Stem variation is governed by the general principle of
compensation that, *A long stem is joined to a short ending,
a short stem to a long ending;* e.g., φη-μί, φă-μέν; ἔθηκα-ς,
ἔθε-σαν; γέγονα-ς, γέγα-μεν; τέθνηκα-ς, τέθνα-τε. Observe
that in accordance with this principle there are no such
forms as ἔσταα or ἐστήκαμεν (but ἔστηκα and ἔσταμεν),
as ἔθην or ἐθήκαμεν (but ἔθηκα and ἔθεμεν).

> NOTE.—This principle or rule ultimately rests on a question
> of accent. It is evident that originally the accent
> fell on the stem in the singular, on the ending in the
> dual and plural. See § 31. On the subject of
> Accent consult the interesting chapter in King and
> Cookson.

D

THE AUGMENT.

§ 27. The augment ε was originally a separable and accented prefix which subsequently became inseparable from the verb in past indicative tenses. In Homer the augment is as often as not omitted ; *e.g.*, ἔβη or βῆ, ἔφην or φῆν.

The "temporal" augment is due to ε coalescing, not contracting, with the vowel of the verbal stem ; *e.g.*, ὦρτο is for ἔ-ορτο. (By contraction it would be οὖρτο ; see King and Cookson, p. 385.)

Peculiarities of augment in Homer may sometimes be accounted for by loss of a consonant ; *e.g.*—

> Loss of Ϝ. ἐάγη for ἐϜάγη, ἐάλη for ἐϜάλη, εἶδον for ἔϜιδον, ἔειπον for ἐϜέϜεπον.
>
> Loss of ς. εἵπετο for ἐσέπετο, εἷρπον for ἔσερπον, εἶχον for ἔσεχον (in the two former cases the lost ς is represented by the rough breathing, which also is lost in εἶχον).
>
> Loss of ʲ. ἔηκε (3 sing.) for γέγηκε, εἷμεν (1 pl.) for ἔγεμεν from ἵημι.

Similarly the doubling of an initial ρ, λ, μ, ν, ς, is often due to the loss of a consonant ; *e.g.*, ἔρρεξε (also ἔρεξε) for ἔϜρεξε, ἔδδεισεν for ἔδϜεισεν, ἔρρεε for ἔσρεε. In other cases—*e.g.*, ἔλλαβε—the doubling is probably due to analogy to the preceding.

> *Obs.* 1. The form of the augment is η in ἤ-ια, ἤ-ισαν (also ἴσαν, from εἶμι), and ἠ-είδης from οἶδα, as it is in the later forms ἠβουλόμην, ἠδυνάμην, ἤμελλον, which are not Homeric.

REDUPLICATION.

§ 28. Reduplication accompanies many tense stems.

1. Present (and Imperfect) in many classes of verbs:

   τίθημι, ἵημι (γίγημι), μίμνω (μιμένω), γίγνομαι, μιμνήσκομαι, παμφαίνω, μαιμάω.

2. Perfect (and Pluperfect), including " Attic reduplication," *i.e.*, prefixing the short stem when the verb begins with a vowel, ὄπωπα, ἐλήλαμαι.

3. Reduplicated thematic aorist:

   λέλαθον, ἐκέκλετο, ἤγαγε.

4. Future from perfect and aorist stems:

   μεμνήσομαι, βεβρώσεται (from perfect), πεπιθήσω, πεφιδήσεται (from reduplicated aorists).

Obs. 1. Many peculiarities of reduplication in Homer may be explained by the loss of consonants ; *e.g.*. ἐελμένος for ϜεϜελμένος, ἔοργα for ϜέϜοργα, ἔολπα for ϜέϜολπα, ἔστηκα for σέστηκα, and (perhaps) ἔμμορε, εἵμαρτο, ἔσσυται for σέσμορε, σέσμαρτο, σέσυται.

Obs. 2. In δείδοικα (for δεδϜοικα) the reduplication is lengthened: ῥερυπωμένα is exceptional for ἐρρυπωμένα. (*Cf.* ῥεραντισμένοι, ad Hebr. x. 22.)

Obs. 3. The reduplication is lost in οἶδα for ϜέϜοιδα, ἐδέγμην plupf. for ἐδεδέγμην.

ASSIMILATION.

§ 29. Assimilation is a term applied to the influence of vowels upon each other in verbs in -αω. When they meet, instead of contracting, they often are assimilated to one another according to the rules of contraction, so that *a* prevails over *a* following ε or η, but is assimilated to *a* following ο or ω. Assimilation, in fact, is a process half-way on the road to contraction ; *e.g.*—

	Assimilation.	Contraction.
εἰσορᾰ́ω	εἰσορόω	εἰσορῶ
εἰσοράεις	εἰσοράᾳς	εἰσορᾷς
εἰσοράῃς	εἰσοράᾳς	εἰσορᾷς
εἰσοράοιτε	εἰσορόῳτε	εἰσορῷτε
εἰσοράεσθαι	εἰσοράασθαι	εἰσορᾶσθαι
εἰσοράοντες	εἰσορόωντες	εἰσορῶντες

When the *a* is originally long it sometimes becomes ω ; *e.g.*—

ἡβᾱ́οντες	ἡβώοντες
μενοινᾱ́ω	μενοινώω

When the *a* is originally short the second vowel is usually lengthened :

ὁρᾰ́οντες	ὁροώντες
ὁρᾰ́εις	ὁράᾳς

In a very few cases both vowels are lengthened ; *e.g.*, ἡβώωσα, μενοινάᾳ.

N.B.—The Infinitive ends in -ααν not -άᾳν (μενοινάαν not μενοινάᾳν). See Monro, § 56, which should be consulted for further and special peculiarities.

§ 30. CLASSIFICATION OF GREEK VERBS.

The Present (Imperfect) stems form the basis of divison, the Aorist stem in some cases being identical with the present stems.

A. Non-Thematic.

1. ROOT CLASS: the stem is the Unenlarged Root, with or without stem variation.

   εἶ-μι (ἴ-μεν), εἰ-μί (ἐ-ίη-ν), φη-μί (φα-θί), κεῖ-μαι, ἔχευα (ἔχῠ-το, χύ-το), ἔγνω-ν ἔστη-ν.

2. REDUPLICATED CLASS with or without stem variation : ι is the vowel of reduplication.

   ἵ-στη-μι, τί-θη-μι, δί-δω-μι (ἵστᾰ-τον, τίθε-μεν, δίδο-τε) κίχη-μι, δίζη-μαι.

3. Weak root enlarged by the suffixes -νῡ or -νῠ.

   ἄγνῡ-μι (ἄγνῠ-μεν), ὄρνῡ-μι, ἔννῡ-μι.

4. Weak root enlarged by the suffixes -νᾱ (νῆ) or -νᾰ.

   δάμνη-μι, κίρνη-μι, μάρνᾰ-μαι, δύνᾰ-μαι.

B. Thematic.

5. Root, long or short, enlarged by ε and ο.

   φέρ-ω (φέρο-μεν, φέρε-τε) λείπ-ω (ἔ-λιπο-ν), ἥδο-μαι ἄγω, μίμνω (μι-μέν-ω), γίγνομαι (for γιγένο-μαι), ἔσχο-ν (for ἔσεχο-ν), περιπλό-μενος (for πελόμενος).

6. Root, long or short, enlarged by -ιε, -ιο (the ι class).

   τάσσ-ω (ταγ-), βάλλ-ω (βαλ-) κτείν-ω (κτεν-), νομίζ-ω (νομιδ-) λιλαίο-μαι (λιλαίε-ται) τελεί-ω and τελέ-ω, πλεί-ω and πλέ-ω μηνί-ω, δακρύ-ω, γυμνό-ω, βασιλεύ-ω.

7. Root enlarged by -τε and -το.	ἐνίπτ-ω, νίπτ-ω, πέπτ-ω ἔβλαστ-ον, ἥμαρτ-ον.
8. Root, short, enlarged by -σκε, -σκο.	θνήσκ-ω, ἐίσκ-ω, εὑρίσκ-ω, γιγνώσκ-ω, δειδίσκο-μαι.
9. Root, long or short, enlarged by -νε, -νο, sometimes by -ανε, -ανο (the nasal class).	δάκν-ω, φθάν-ω, φθίν-ω, ἀνδάνω, ἱκάν-ω, τυγχάν-ω

NOTE on "Root". The term Root is only a convenient grammatical abstraction, signifying that residuum of a word (or group of words) which is left when all the inflexional elements have been removed. It must not be supposed that a Root was ever a Greek word. The pre-inflexional period when, according to Bopp's hypothesis, Roots were actual words, lies far back in the wholly irrecoverable past.

§ 31. Notes on the Classification of Verbs.

Obs. 1.   A verb is not wholly non-Thematic or wholly Thematic.   A verb was not made to order throughout according to a Greek Grammar.   Inflexion was gradually developed, greatly under the influence of analogy, *i.e.*, imitative formation, and many variant forms in the struggle for existence diminished or died out.   A non-Thematic verb may have Thematic tenses (*e.g.*, Imperfect, Future), while Thematic verbs have Sigmatic Aorists and Perfects which are non-Thematic.   Again many Thematic verbs have Root Aorists (non-Thematic) in Homer ; *cf.* ἅλλομαι, ἀλ-το, φθίνω and φθίω, ἔ-φθι-το, χέω, χύτο, γιγνώσκω, ἔγνω-ν.

Obs. 2.   The division of the verb into non-Thematic and Thematic rests ultimately on the incidence of accent, and answers to the two divisions of the Sanskrit verb.   In the Sanskrit verb the accent is either invariable or variable in

incidence. In the first division of verbs, the accent is variable, falling sometimes on the stem and sometimes on the ending; when the accent falls on the stem the long stem is used, when the accent falls on the ending the short stem is used. In the second division the accent is never shifted from the stem, and the stem ends in α, the invariable Sanskrit Thematic vowel corresponding to the variable Greek ε and ο. See § 26 (4).

3rd Class. The suffixes -αννυ, -εννυ (κρεμάννυμι, κορέννυμι), are post-Homeric. Thus στόρεσαν comes from στόρνυμι not στορέννυμι, πέτασε, πετάσσας, πέπταται, πίτνα from πίτνημι not πετάννυμι.

4th Class. Verbs of this class are almost wholly confined to Homer.

6th Class. A very large class, ι being added to stems which end in a variety of vowels and diphthongs.

Verbs in -αω, -εω, -ιω, -υω, -οω, -ευω (τιμάω, φιλέω, τίω, δακρύω, γυμνόω, ἱκετεύω) have lost ι, (*e.g.*, both πλείω and πλέω, ἐτέλειον and τέλεον), the tendency being for ι to drop out when the diphthong comes before a vowel. Thus we have ἀγαίο-μαι but ἀγάα-σθε by assimilation for ἀγάε-σθε. Presents in -ιω, -αιω, -ειω, and -υιω, are much commoner in Homeric than in Attic Greek; *e.g.*, τίω, μηνίω, κονίω, ἀγαίομαι, λιλαίομαι, πνείω, νεικείω, πλείω, μαχείομαι, οἰνοβαρείων. A few verbs end in -ωω; *cf.* ζώω, ἱδρώω.

THE AORIST.

§ 32. Greek aorists are either non-Thematic or Thematic. The following are examples of the several types with their varieties [the main types in capitals, the varieties in small print].

A. Non-Thematic.

1. THE ROOT AORIST:	ἔβη-ν, βά-θι, ἔφυ-ν, ἔχυ-το, σύνθε-το, δέκ-το.
2. Variety in *a*:	ἔχευα and ἔχεα, ἔκηα, ἔσ-σευα, ἔειπα and εἶπα, ἤνεικα, ἄλευά-το.
3. Variety in *κα*:	ἔθηκα, ἔδωκα, ἔηκα and ἧκα.
4. THE SIGMATIC AORIST:	ἐκόμισα and ἐκόμισσα, ἔλυσα, ἐκακώσατε.

B. Thematic.

5. THE THEMATIC AORIST:	ἔλιπο-ν, ἔλιπε-ς, εἷλε-το ἐλο-ίατο (Opt.) ἀγρό-μενος (for ἀγερό-μενος).
6. Variety, the re-duplicated The-matic Aorist:	πέφραδο-ν, κεχάρο-ντο, λελαβέ-σθαι, ἔπεφνο-ν (for ἐπέφενο-ν), ἔειπο-ν and εἶπο-ν, ες, etc., for ἐϜέϜεπο-ν.
7. Variety of the Sigmatic Aorist (4) inflected with ε and *o*:	ἵξο-ν, ἐβήσε-το, ἐδύσε-το and δύσε-το, λέξε-ο, ὄρσε-ο, οἷσε-τε (the last three are Imperatives).

§ 33. NOTES to the above.

1. The root aorist is formed by adding on the secondary endings to the unenlarged stem. In Attic this aorist practically survives only in " verbs in -μι," but in Homer, as the examples show, it is much commoner. ξυμβλή-την (metathesis for βαλέ-την), βλῆ-το, ἔτλη (for ταλα- ; *cf.* τάλας) are root aorists.[1]

---

[1] It will be observed that the terms First Aorist and Second Aorist, Strong Aorist and Weak Aorist, have been discarded, and besides the terms Thematic and non-Thematic, a totally new term has been hazarded, "the Root Aorist". Nothing but confusion arises from transplanting the nomenclature of an old to a new system.

2. Variety in α. The α is the same as in the sigmatic aorist, the perfect, the pluperfect in -εα, and in ἦα (ἤια or ᾖα). It was originally a person ending (see King and Cookson, p. 394). In the 3rd person singular of all these forms ε is used.

3. Variety in -κα. The κα is the same as in perfects in κ. κ originally was the last letter of the stem of certain verbs, but has, by analogy, been extended to other stems. (See Monro's *Homeric Grammar*, p. 18, note, and King and Cookson, p. 224.)

4. The sigmatic aorist is formed by adding σ (often σσ) to the stem. The vowel of inflexion is usually α (3rd singular ε). See, however, note 6.

Some sigmatic aorists are peculiar to Homer, being formed from stems in λ and ρ; *cf.* ὦρσα, ἔλσαι, κέλσαι, ἄρσας, ἔκερσα.

5. The reduplicated aorist is very common in Homer. The only Attic examples are εἶπον and ἤγαγον.

6. The sigmatic aorist inflected with the Thematic ε and ο (by analogy) is peculiar to Homer.

ἤρυκακον (ἐρύκω) *I checked*, and ἠνίπαπον (ἐνιπή) *I chode*, are abnormal Reduplications.

The reduplicated aorist is a transitive tense.

THE PERFECT.

§ 34. The perfect has three characteristics : (1) Reduplication, (2) Stem Variation, (3) Endings. The second characteristic has been much obliterated by subsequent tendency to uniformity of inflexion.

1. Reduplication, see § 28.

2. Stem Variation. The long stem appears in the active singular, the short stem elsewhere ; *cf.* § 26 (1) and (4).

πέφευγα, πεφυγ-μένος.
πέποιθα, ἐπέπιθ-μεν (plupf. plur.).

The short stem is the same in the perfect as in the

present and aorist, but the long stem of the perfect is often different from that of the present and aorist; *e.g.*—

Perfect Long Stem.	Perfect Short Stem.	Present or Aorist Short Stem.
οἶδα	ἴδ-μεν	εἶδ-ο-ν
δέδη-ε (for δηϜ)		δαί-ω (for δαϜ)
ἔ-οικ-α	ἐ-ίκ-την	εἰκ-ω
γέ-γον-α	γέ-γᾰ-μεν	ἐ-γεν-ό-μην
τέ-θνηκ-α	τέ-θνᾰ-τον	θνή-σκ-ω.

The two last, γέγονα and τέθνηκα, are typical instances of perfects with long stems when the short stem ends in a vowel (γᾰ, θνᾰ). They are here given in full.

γέγονα		γέγᾰμεν
γέγονας	γέγᾰτον	γέγᾰτε
γέγονε	γέγᾰτον	γεγᾰ-ᾱσι
τέθνηκα		τέθνᾰμεν
τέθνηκας	τέθνᾰτον	τέθνᾰτε
τέθνηκε	τέθνᾰτον	τεθνᾶσι
		(plup. ἐτεθνᾰ-σαν).

So μέμονα, μέμᾰμεν. Imper. μέμαθι; infin. μεμάμεναι; Part. μεμαώς and τέτληκα (with τετλᾰ-); πέφῡκα (with πεφῠ-).

Similarly the participles βεβαρηότες, κεκοτηότες, τετιηότες, are regular; the perf. indic. would be βεβάρηκα, etc.

3. Endings, see § 35, 6.

§ 35. NOTES:

1. Perfects in -κα. This, which became a regular Attic formation, is in Homer only one among many long forms of the perfect stem. Originally the κ was a suffix extending the stem or root of certain verbs; *e.g.*, ὀλε-ὀλέκ-ω; ὀλώλεκα would be the regular perfect of ὀλέκω. Starting from this small beginning, the ending κα, peculiar to Greek inflexion, has been quite indefinitely

extended until it has become a regular perfect charac-
teristic. This is a striking instance of the power of
analogy.

2. Aspirated   perfects — πέπληχα,   κέκλοφα — are
almost exclusively Attic forms, entirely so in the
active.   A few middle instances occur—δειδέχαται,
ἔρχαται, ὀρωρέχαται, τετράφατο.

3. A few perfects are thematic in inflexion ; *e.g.*,
ἄνωγα, 3rd sing. ἀνώγει (sometimes present, sometimes
past in sense), ἤνωγον is an imperfect stem formed
thematically, infin. ἀνώγε-μεν, opt. ἀνώγο-ιμι, similarly
γέγωνα, imperf. ἐγέγωνε, γεγωνέμεν.

4. Irregularities.   εἰλήλουθ-μεν has long stem with
long ending, also ἄωρτο, ἐγρήγορθε (imperat.), ἐρήγορθαι
(anomalous forms) ; δείδια has short stem with short
ending ; δειδέχαται (δείκνυμι), ἐρηρέδαται (ἐρείδω), ἀκηχέ-
δαται (ἀκαχίζω), are anomalous (see Monro, § 24).

5. ἀκάχησθαι, ἀλάλησθαι, in spite of the accent, are
perfect infinitives.   The explanation commonly given
is that they are Aeolic forms, accented proparoxytone
instead of properispomenon.

6. Endings (not confined to the perfect)—

1 Sing.	α.	
2 Sing.	-ας and -θα, ἔοικας, οἶσθα.	
3 Plur.	-ᾱσι, πεφύκᾱσι, λελόγχᾱσι (rare).	
	-ᾱσι.	
	-νται, -ντο.	
3 Pl. mid.	-αται, ατο.	

The forms -νται, -ντο, are used after α, ε, ο.

The forms -αται, -ατο, after consonants and ι (including ει, η, οι,
etc.).   After υ and η both forms are used ; *e.g.*, in Odys. xx.
352, occurs εἰλύ-αται but in 353 δεδάκρυ-νται.

THE PLUPERFECT.

§ 36. 1. The pluperfect is the past tense of the perfect, as the imperfect is of the present, and is formed in the same ways—(1) by prefixing the augment (often omitted), (2) by using secondary endings ; *e.g.*—ἐ-τέτυκ-το, ἐίκ-την, ἐ-πέπιθ-μεν, ἀνήνοθεν, ἐπενήνοθε, ἐδείδιμεν, μέμασαν, ἔστα-τον, ἠλήλατο (perf. ἐλήλαται), are non-thematic pluperfects. ἄνωγον, ἄνωγε, ἐπέπληγον, πεπλήγετο, ἐμέμηκον, are thematic pluperfects.

2. But, for the pluperfect singular active, a peculiar suffix is used, -εα, -ης (for εας), -εε (contracted ει) ; *e.g.*—

> 1st pers. ἤδ-εα, ἠνώγ-εα.
> 2nd pers. ἠείδης, (also ἤδη-σθα).
> 3rd pers. ἠνώγει(ν), βεβήκ-ει, ἐγεγών-εσαν.

In one instance the 3rd plur. occurs, ἐοίκ-εσαν. The original suffix must have been -εσα, -εσας, -εσε.

THE FUTURE.

§ 37. The characteristic of the future is ς, which, combined with the thematic ε and ο, makes a suffix -σε or -σο added to the stem. In certain cases the ς is omitted (see Note 2).

The two types are—

1. δώ-σω (δώσο-μεν, δώσε-τε), the ordinary sigmatic future as in Attic.

2. ἀγγελ-έ-ω, μεν-έ-ω, occasionally with contraction as in Attic, βαλῶ, κατακτενεῖ.

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§ 38. NOTES:

1. Two Homeric Futures, ἐσσεῖται (from εἰμί) and πεσέονται (from πίπτω), give a third type wiih suffix -σεε, -σεο, the so-called "Doric Future" which is found occasionally in Attic poetry; *e.g.*, φευξοῦμαι, πλευσοῦμαι.

2. Stems in λ, μ, ν, ρ, as in Attic, usually lose the ς, but such Homeric futures occur as ὄρσουσα, διαφθέρσει, κύρσω.

3. The σ is sometimes doubled as in the sigmatic aorist (σσ); *e.g.*, αἰδέσσομαι, φράσσομαι, δάσσομαι, but many verbs which take -σσ in the sigmatic aorist drop ς altogether in the sigmatic future; *e.g.*—

ἀντιόω (ἀντιάσω, ἀντιάω and by assimilation ἀντιόω), also ἀντιάσω.

ἀνύω (and ἀνύσσομαι).

ἐλόω (from ἐλαύνω), infin. ἐλάαν for ἐλάειν.

ἐρύω and ἐρύσσομαι.

κορέεις (aor. ἐκορέσσατο).

κρεμόω (for κρεμάω by assim.).

περάαν for περάειν; *cf.* ἐλάειν.

τανύω.

The common Attic futures—τελῶ, καλῶ, μαχοῦμαι, ὀμοῦμαι—are so formed and then contracted.

4. Some abnormal Homeric future forms occur; *e.g.*—

διδώσομεν and διδώσειν.

ἔδομαι, δήεις, δήομεν, δήετε (*shall meet with*), βείομαι and βέομαι (*shall live*) are really subjunctives,

πίομαι and κείω are really desiderative present.

5. Futures are formed from

a. Present stems, λύσω, δώσω.

b. Perfect stems, μεμνήσομαι, βεβρώσεται, πεφήσεαι, (φέ-ν-ω, πέφἄ-μαι, observe the peculiarity in lengthening the stem.

    c. Reduplicated aorist stems, πεπιθήσω (from πέπιθον
       with same transitive meaning), κεκαρήσεται, passive
       sense κεχάροντο, though it may come from the perfect
       stem; *cf.* κεχαρηώς.

    d. From aor. pass. in -ην, (very rarely in Homer), μιγήσεσ-
       θαι and δαήσει.   No futures are found in Homer from
       passive aorists in -θην.

ITERATIVE OR FREQUENTATIVE PAST TENSES.

§ 39. The suffixes -σκε, -σκο, added to present and
aorist stems, give the notion of repeated action. These
tenses are very common in Homer; *e.g.*—

    From present stem: ἔσκε (from εἰμί), καλέ-εσκε.

    From aorist stems (including the sigmatic aorist):
       εἴπε-σκε, ὦσα-σκε: ἔφασκον is sometimes clearly
       an iterative tense.

    Obs. 1. Verbs in -εω (like καλέω) form the tense either in
       -εσκε or -εεσκε, as the metre requires.

    Obs. 2. Iterative tenses never take the augment.

SUBJUNCTIVE.

§ 40. 1. Where the indicative is *non-thematic*, the
Greek subjunctive was originally formed by adding the
thematic vowels ε, ο, to the stem; *e.g.*—ἴ-μεν, *we go*;
ἴ-ο-μεν, *let us go*; ἔλυσ-α, λύσ-ο-μεν; πέποιθα, πεποίθ-ο-
μεν.

2. But where the indicative is *thematic*, the subjunc-
tive was formed by lengthening ε and ο, as in Attic, to
η and ω.

3. This second rule, by the influence of analogy, soon

encroached on the first, so that in Homer non-thematic forms take η and ω, (1) in the sing. and 3 plur. active, and (2) in 2 and 3 dual and plur. middle ; *e.g.*—

αὐτὰρ ἐπὴν τόξου πειρήσεται ἠδὲ ἴδηται.

<div align="right">Od. xxi. 159.</div>

πειρήσεται (sigmatic aor. non-thematic) takes ε, ἴδηται (thematic aor.) takes η.

Examples :

(1) Non-thematic—

(ἔστην) Subj.	στή-ω		στή-ο- μεν [1]
	στή-ῃς	στή-ε-τον	στή-ε-τε
	στή-ῃ	στή-ε-τον	στή-ω-σι.
(ἔστησα).	στήσ-ω		στησ-ο-μεν
	στήσ-ῃς	στήσ-ε-τον	στήσ-ε-τε
	στήσ-ῃ	στήσ-ε-τον	στήσ-ω-σι
(ἐστησάμην).	στήσ-ο-μαι		στησ-ό-μεθα
	στήσ-ε-αι	στήσ-η-σθον	στήσ-η-σθε
	στήσ-ε-ται	στήσ-η-σθον	στησ-ώ-νται

(2) **Thematic verbs** form the subj. as in Attic, except that certain original endings are retained in the singular (see *Obs.* 1).

Example of the subjunctive middle of a thematic verb—

(ἐγενό-μην).	γένω-μαι		γενώ-μεθα
	γένη-αι	γένη-σθον	γένη-σθε
	γένη-ται	γένη-σθον	γένω-νται

§ 41. *Obs.* 1. The endings -μι, -σθα, -σι, sometimes appear in the subjunctive ; *e.g.*—ἴδωμι, εἴπωμι (1st per.), εἴπησθα, ἐθέλῃσθα (2nd per.), εἴπῃσι, ἔῃσι (εἰμί) (3rd per.).

[1] Or (by metathesis of quantity) στέ-ω-μεν.

Obs. 2. Where the verb has a variable stem, the sub-junctive prefers the long form; *e.g.*—στή-ο-μεν, πεποίθ-ο-μεν, ἑστήκ-ῃ; but the following are exceptions: στέ-ωμεν (ἔστην), μιγέ-ωσι (ἐμίγην), φθέ-ωμεν (ἔφθην), κτέ-ωμεν (ἔκταν, κτείνω), and one or two others. These forms are instances of metathesis of quantity (στέ-ωμεν for στή-ομεν) and they are, by synizesis, dis-syllables. For ἴω, ἴησθα, ἴησι, ἴομεν (ῐ) see Monro's *H. G.*, 80.

Obs. 3. ἔθηκα, ἔδωκα, ἕηκα (ἧκα), drop κ in the subjunctive; *e.g.*—θή-ῃς, δώ-ωσι, ἀνή-ῃ (see § 26 (4)).

Obs. 4. Some verbs in -ημι, (*e.g.*, τίθημι), with stem ε, form the 1st per. in -ειω, -ειομεν; *cf.* θείω, θείομεν, βείω, κιχείω, τραπείομεν (but θή-ῃς, βή-ῃς, etc.).

Obs. 5. εἰμί has subj. ἔω for ἔσω, (Attic ὦ), a Thematic formation, 3 sing. ἔῃσι, and ἔῃ.

Obs. 6. The Attic futures (so called), ἔδομαι, πίομαι, χέω, are really old subjunctives which have survived. (King and Cookson, p. 432.)

THE OPTATIVE.

§ 42. The full Optative characteristic is ιη[1] added to the stem. In certain cases ιη is weakened to ι.

1. **Non-Thematic** stems take ιη with short endings, ι with long endings.

<div style="text-align:center">

e.g.-, φα-ίη-ν   τεθνα-ίη-ν

φα-ῖ-μεν   τεθνα-ῖ-τε

</div>

[1] The principle of long stem and short ending, etc., referred to in § 26 and § 31, is well exemplified by the Optative characteristic. It has been shown by J. Schmidt (in Kuhn's *Zeitschrift*, xxiv. p. 303) that the Optative sign in Indo-European was ιᾱ and ῑ, ιᾱ wherever the syllable has the main accent, ῑ where this is not the case.

The sigmatic aorist takes two forms $\left\{\begin{array}{l} \text{1. } -\sigma\epsilon\iota\alpha \text{ for 2nd and 3rd} \\ \quad \text{sing. and 3rd plur.} \\ \text{2. } -\sigma\alpha\iota\mu\iota \end{array}\right.$

e.g., κοσμήσαιμι   κοσμήσαιμεν

    κοσμήσειας (rarely αις)   κοσμήσαιτον   κοσμήσαιτε

    κοσμήσειε (rarely αι)   κοσμησαίτην   κοσμήσειαν (rarely αιεν)

2. **Thematic stems** form the Optative as in Attic.

    1. In some verbs the characteristic is wholly lost; *e.g.*—

       δύη, ἐκδῦμεν (for δυίη from ἔδυν, δυῃ is the subjunctive),

       λελῦτο (perf.), φθίμην, φθῖτο (root aorist).

    2. εἰμί makes εἴην (ἐ-ίη-ν for ἐσ-ίη-ν cf. Lat. *siem*) and ἔοιμι,

       ἔοις, ἔοι (thematic forms).

    εἶμι makes ἰείη and ἴοι (3rd sing.) (thematic).

THE INFINITIVE.

§ 43. The following are the Infinitive suffixes in Homer:

1. $\left\{\begin{array}{l} -\mu\epsilon\nu\alpha\iota \text{ (the commonest).} \\ -\mu\epsilon\nu \text{ (after short vowels only).} \end{array}\right.$

      e.g., **Non-thematic :** θέ-μεναι, γνώ-μεναι, τεθνά-μεναι.

                              ἴ-μεν, δό-μεν, τεθνά-μεν.

        Thematic :   εἰπέ-μεναι.

                            εἰπέ-μεν.

2. $\left\{\begin{array}{l} -\epsilon\nu\alpha\iota. \\ -\nu\alpha\iota \text{ (by contraction with preceding vowel).} \end{array}\right.$

             ἴ-εναι (in this verb only).

             δοῦναι (for δο-έναι), βῆ-ναι, ἁλῶ-ναι.

    Obs. Only non-thematic forms take this suffix.

3. -ειν, the common thematic suffix.

            ἔχ-ειν, φέρ-ειν.

               E

4. $\begin{cases} \text{-}\theta\alpha\iota, \ \hat{\eta}\sigma\text{-}\theta\alpha\iota, \ \tau\epsilon\tau\acute{\upsilon}\chi\theta\alpha\iota. \\ \text{-}\sigma\theta\alpha\iota \ \text{the regular middle suffix,} \ \check{\iota}\sigma\tau\alpha\text{-}\sigma\theta\alpha\iota, \ \check{\iota}\delta\acute{\epsilon}\text{-}\sigma\theta\alpha\iota, \\ \quad \beta\acute{\alpha}\lambda\lambda\epsilon\text{-}\sigma\theta\alpha\iota, \ \pi\epsilon\phi\acute{\alpha}\text{-}\sigma\theta\alpha\iota. \end{cases}$

§ 44. *Obs.* 1. -ναι is found only after long vowels. Such forms as διδό-ναι, τιθέ-ναι, τεθνά-ναι are not Homeric. The perfect infinitive in -εναι does not occur in Homer.

Obs. 2. In the sigmatic infinitive active—*e.g.*, στῆσαι—the ending appears to be -σαι not -αι (see King and Cookson, p. 440).

Obs. 3. ἔμμεν, the infinitive from εἰμί, may be for ἔμμεναι, as, wherever it occurs, it may always be written ἔμμεν'.

§ 45. PERSON ENDINGS OF THE ACTIVE VOICE.

N. T. = Non-Thematic.   T. = Thematic.

PRIMARY.

Sing. 1. $\begin{cases} \text{-}\mu\iota \\ \text{-}\omega \\ \text{-}\alpha \end{cases}$
N. T. ἵστη-μι, ἐθέλω-μι (Subj.)
T. φέρ-ω
Perf. γέγον-α

2. $\begin{cases} \text{-}\sigma\iota, \ \varsigma \\ \text{-}\epsilon\iota\varsigma \\ \text{-}\theta\alpha, \ \sigma\theta\alpha \end{cases}$
N. T. ἔσ-σι, ἵστη-;
T. φερ-εις
 οἶσ-θα (Pf.) ἐθελῃ-σθα (Subj.)

3. $\begin{cases} \text{-}\tau\iota \\ \\ \text{-}\sigma\iota \\ \text{-}\epsilon\iota \end{cases}$
N. T. ἔσ-τι

N. T. ἵστη-σι, ἐθέλῃ-σι (Subj.)
T. φέρ-ει

Dual 2. -τον
    3. -τον

Plur. 1. -μεν always
    2. -τε always

    3. $\begin{cases} \text{-ᾱσι,} & \text{ἔ-ᾱσι, ἴ-ᾱσι, γεγά-ᾱσι} \\ \text{-ᾰσι,} & \text{πεφύκ-ᾰσι, λελόγχ-ᾰσι} \end{cases}$
       -ουσι, φέρουσι for original φέρο-ντι

SECONDARY.

Sing. 1. $\begin{cases} \text{-ν} & \text{ἵστη-ν, ἔφερο-ν, εἴη-ν} \\ \text{-α} & \text{ἦ-α, ἔχεα, ἔλυσ-α} \end{cases}$

    2. $\begin{cases} \text{-ς} & \text{ἔστη-ς, ἔφερε-ς, ἔλυσα-ς} \\ \text{(-σθα opt. βάλοι-σθα)} \end{cases}$

    3. $\begin{cases} \text{(-τ disappeared, } cf. \text{ Dat. } era\text{-}t) \text{ ἔστη, ἔφερε} \\ \text{-ε ἔδειξ-ε (} i.e., \text{ ἔδεικσ-ε)} \end{cases}$

Dual 2. -τον (την in three instances)
    3. -την (τον in three instances)

Plur. 1. -μεν always
    2. -τε always
    3. -ν   N. T. ἔβα-ν, εἶε-ν, ἔφερο-ν
       -σαν   N. T. εἴη-σαν, ἔθε-σαν
       -αν   Aor. ἔλυσ-αν, λύσει-αν
       -εν   φέροι-εν, εἶ-εν.

§ 46. PERSON ENDINGS OF THE MIDDLE VOICE.

PRIMARY.

Sing. 1. -μαι, ἵστα-μαι, λύο-μαι
     2. -σαι, δύνασαι, γέγραψαι (π-σαι)
       -αι, μέμνη-αι (and μέμνη-σαι)
          (ε-σαι, ε-ται, η)

     3. -ται, λύε-ται
Dual 1. -μεθον (rare)
     2. -σθον
     3. -σθον

Plur. 1. -μεθα
      -μεσθα, ἱκό-μεσθα

     2. -θε,   ἦσ-θε, λέλησ-θε
      -σθε,   λύε-σθε

     3. -νται,   δεδάκρυ-νται
      -αται,   κεκλί-αται, εἰλύ-αται, ἐρράδ-αται

SECONDARY.

Sing. 1. -μην
     2. -σο, ἐγέγραψο (π-σο)
      -ο
$$\begin{pmatrix} ε\text{-}σο, & ε\text{-}ο, & ου \\ α\text{-}σο, & α\text{-}ο, & ω \end{pmatrix}$$
     3. -το,   ἐλύε -το
Dual 1. -μεθον
     2. -σθον
     3. -σθην

Plur. 1. -μεθα
     -μεσθα

    2. -θε
      -σθε

    3. -ντο, ἐλύο-ντο.
      -ατο, εἴ-ατο, ἀπολοί-ατο, γενοί-ατο, τετράφ-ατο.

§ 47. Some Peculiar Inflexions

(verified from Ebeling's *Lexicon Homericum.* Several of the forms are explained in Monro's *Homeric Grammar*, or King and Cookson's *Principles of Sound and Inflexion.*)

  1. **Εἶμι** (First or Root class):

      Pres.   2 sing. εἶσθα.
      Imperf. 1 sing. ἤια, ἤιον (thematic).
               3 sing. ἤιε(ν), ἤει, ἦε(ν), ἴε(ν).
               1 pl.   ἴμεν, ἤομεν.
               3 pl.   ἤισαν, ἴσαν, ἤιον.
      Future   εἴσομαι, εἴσεται (Odyssey).
      Sigmatic Aor. εἰσάμην, ἐεισάμην, ἐεισάσθην.
      Subj.   2 sing. ἴῃσθα, 3 sing. ἴησιν, 1 plur. ἴομεν.
      Opt.   3 sing. ἰείη.
      Infin.   ἴμεναι, ἴμεν, ἰέναι.

  2. **Εἰμί** (Root class):

      Pres.   2 sing. ἔσσι, εἶς.
                1 pl.   εἰμέν.
                3 pl.   ἔασι, εἰσί.

Imperf. 1 sing. ἦα, ἔα, ἦν, ἔην, ἔον (thematic).

      2 sing. ἔησθα, ἦσθα.

      3 sing. ἦεν, ἦν, ἔην, ἤην.

      3 du. ἤστην.

      2 pl. ἦτε.

      3 pl. ἔσαν, ἦσαν.

Iterative   ἔσκον.

Future 1 sing. ἔσομαι, ἔσσομαι.

      3 sing. ἔσσεται, ἐσσεῖται, ἔσται.

Subj. 1 sing. ἔω (μετ)είω.

      2 sing. ἔῃς.

      3 sing. ἔῃσι, ἦσι, ἔῃ.

Opt. 2 sing. ἔοις, 3 sing. ἔοι (them.), 2 pl. εἶτε.

Imperf. Mid. ἔσσ', *i.e.*, ἔσσο.

Infin.   ἔμμεναι, ἔμεναι, ἔμμεν (perhaps ἔμμεν᾽ for ἔμμεναι).

Part.   ἐών.

3. **Κεῖμαι** (Root class) :

Present 3 pl.   κέαται (κατα)κείαται, κέονται (them.).

Imperf. 3 pl.   κέατο, κείατο (ἐπ)έκειντο.

Fut.   κείσομαι.

Subj.   κεῖται (contracted fr. κέεται)   κῆται.

Infin.   κειέμεν (from κείω, Eveling).

κέω, κείω, part. κέων, are desideratives, not futures, of κεῖμαι.

4. **ἦμαι** (Root class, stem ἡς-) :

      3 pl. ἕαται ἕατο.

      εἵαται εἵατο.

5. **ἵστημι, τίθημι, ἵημι, δίδωμι** (second class) :

(*a*) **ἵστημι** :

Imperf.   ἵστα.

Infin. Pres.   ἱστάμεναι, root aor. στήμεναι, perf. ἑστά-μεναι and ἑστάμεν.

Subj. (root aor.) :

στήω		στήομεν, στέωμεν, στείωμεν
στήῃς	στήετον	στήετε
στήῃ	στήετον	στήωσι

6. **ἕννυμι** (third class, stem Ϝεϲ-) :

Fut.   ἕσσω.

Sigm. Aor.   ἕσσα (ἀμφί)εσα, imp. ἕσσον, inf. ἕσσαι, mid. ἑσσάμην, ἑέσσατο, ἕσαντο, inf. ἕσασθαι, part. ἑσσάμενος.

Perf.   1 sing. εἷμαι, 2 sing. ἕσσαι, 3 sing. εἷται.

Pluperf.   2 sing. ἕσσο.

           3 sing. ἕστο, ἕεστο.

           3 du.   ἕσθην.

           3 pl.   εἵατο.

Part.   εἱμένος.

N.B.—ἵστασαν should be read for ἕστασαν where it used to be taken as a sigmatic aor. trans. (Il. ii. 526, xii. 56 ; Od. iii. 180, viii. 435, xviii. 307).

7. **τίθημι** :

Pres. 2 sing.   τίθεισθα.

Infin. Pres.   τιθήμεναι, root aor. θέμεναι and θέμεν.

Subj.   θείω, θείῃς, θείῃ (others read θήω, θήῃς, 1 pl. θείομεν (or θήομεν), Mid. (ἀπο)θείομαι.

8. **ἵημι** :

Pres. 2 sing. ἵεις, 3 sing. ἵει, 3 pl. ἱεῖσι.

Aor.   ἕηκα and ἧκα, short stem without κ except in sing.

Inf. Aor.   ἕμεν.

Subj. 1 sing. (ἐφ)είω, 3 sing. (ἀν)ήῃ, ᾖσι (Il. xv. 359).

9. **δίδωμι:**

    Pres. 2 sing. διδοῖσθα, διδοῖς, 3 sing. διδοῖ, 3 pl. διδοῦσι.
    Imperf.   ἐδίδων.
    Fut.   δώσω, redup. fut. διδώσομεν, inf. διδώσειν
                    (Odyssey).
    Subj. 3 sing. δώησι, δώῃ, 1 pl. δώομεν, 3 pl. δώωσι.

10. **οἶδα** (* εἴδω fifth class) :

    Perf.   2 sing. οἶδας, οἶσθα, Pl. ἴδμεν, ἴστε, ἴσασι.
    Pluperf. 1 sing. ᾔδεα.
             2 sing. ᾔδησθα, ᾐείδης.
             3 sing. ᾔδεε, ᾐεείδη.
             3 pl.   ἴσαν.
    Fut.   εἰδήσω.
    Subj.   εἰδέω, εἰδῶ, εἴδῃς, εἴδῃ, εἴδομεν, εἴδετε,
                    εἴδωσι.
    Opt.   εἰδείης, εἰδείη.
    Inf.   ἴδμεναι, ἴδμεν.

CHAPTER V.

SYNTAX.

PRONOUNS AND NOUNS.

PRONOUNS.

DEMONSTRATIVE PRONOUNS.

ὁ, ἡ, τό.

§ 48. ὁ, ἡ, τό, *he, she, it, they*, is a demonstrative pronoun.

It is not, however, demonstrative in the *deictic* sense of pointing out locality (like ὅδε, οὗτος, ἐκεῖνος, *this here, that there*) : but it either (1) refers to something already mentioned, and is *resumptive*, or (2) it introduces something different *in contrast* to what has preceded ; *e.g.* :

> (1) Ἀντίλοχος Ἀχιλῆι πόδας ταχὺς ἄγγελος ἦλθε.
> τὸν δ᾽ εὗρε προπάροιθε νεῶν.
>
> <div align="right">Il. xviii. 2.</div>

Antilochus, a messenger fleet of foot, came to Achilles,
And he found him in front of his ships.

> (2) ὣς ἄρ᾽ ἔφαν μνηστῆρες, ὁ δ᾽ οὐκ ἐμπάζετο μύθων.
>
> <div align="right">Od. xvii. 488.</div>

So spake the suitors, but he gave no heed to their words.

N.B.—The contrast may be between two persons or things, or two acts of the same person.

To these two meanings of ὁ, ἡ, τό, may be traced all
its uses in Greek.

§ 49. ὁ, ἡ, τό, has three uses in Homer :

(1) It is a **substantive pronoun**—*he, she, it, this, that,
they.* This is its chief use.

(2) It is, within limits, a **relative pronoun.**

(3) It is **attributive,** *i.e.,* it agrees with a noun which
explains it, or is " in apposition " with it.   In
this use it is on the road to becoming the De-
finite Article of later Greek.

§ 50. (1) The **substantival use** of ὁ, ἡ, τό, requires
little illustration ; it occurs on every page of the Iliad
and the Odyssey.

ὁ, ἡ, τό, is constantly joined to particles, μέν, δέ, γάρ,
ἄρα, ῥα, which carry with them an *explanatory* or *con-
trasting* force, and with γέ, which has the power of
picking out the particular person or thing selected for
contrast.

ὁ, ἡ, τό, may refer to the first person :

τόξον δ᾽ ἄνδρεσσι μελήσει
πᾶσι, μάλιστα δ᾽ ἐμοί· τοῦ γὰρ κράτος ἔστ᾽ ἐνὶ οἴκῳ.
<div align="right">Od. xxi. 353.</div>

The bow shall be a charge to all men,
But chiefest to me, for mine is the rule within the house.
In Od. xxii. 25 of the second person.

τό often introduces a clause :

τὸ δὲ νήπιος οὐκ ἐνόησεν
ὥς οἱ ὑπ᾽ εἰροπόκων ὀίων στέρνοισι δέδεντο.

Od. ix. 442.

But this in his folly he suspected not,
How that they were bound underneath the breasts of his fleecy
    flocks.

Cp. Il. ix. 309, τὸν μῦθον * * * ᾗ περ, *that saying*
    even as, i.e., the thing that (I mean).

Mr. Monro regards τό so used in many places as adverbial,
    and translates it *therefore.*

NOTE 1.—Observe the common use of τῷ, *in that case,*
    therefore, wherefore; ἐκ τοῖο, *from that time, thence-*
    forth; τοὔνεκα, *therefore.*

NOTE 2.—The common use in Attic of ὁ μέν—ὁ δέ is a
    survival of this substantival use of ὁ, ἡ, τό.

§ 51. (2) The **relative,** or **quasi-relative,** use has
grown out of the resumptive use ; indeed it often matters
little whether we translate by a demonstrative or a
relative ; *e.g.*—

ἐπὶ κρήνην ἀφίκοντο
τυκτὴν καλλίροον, ὅθεν ὑδρεύοντο πολῖται·
τὴν ποίησ᾽ Ἰθακος.

Od. xvii. 205.

They came to a fountain
Fair flowing (in a basin) wrought by hand whence the citizens
    drew water ;
This (or which) *Ithacus had made.*

The relative use of ὁ, ἡ, τό, is much more restricted than that of the true relative ὅς, ἥ, ὅ, and is limited in two distinct ways.

1. It follows a definite antecedent, whereas ὅς, ἥ, ὅ, can also follow an indefinite antecedent.

2. It comes after the noun to which it refers, whereas the relative clause with ὅς often precedes the antecedent clause.

N.B.—Two passages which are commonly quoted as exceptions to rule 2 (Il. i. 125 and Od. iv. 342, recurring xvii. 140) probably prove it. Instead of ἀλλὰ τὰ μέν, the true reading very likely is ἀλλά θ᾽ ἃ μέν. (See Monro, *H. G.*, 262, where other exceptions, real or apparent, are discussed.)

Note.—The relative use of ὁ, ἡ, τό, in Attic, is confined to a few places in poetry; *e.g.*, Aesch. Ag. 642, Soph. O. T. 1379.

§ 52. (3) The **attributive use** where ὁ, ἡ, τό, agrees with a noun in apposition which explains it. This grew out of the resumptive and contrasting force of ὁ, ἡ, τό, and gradually led to its development into the definite article. Accustomed as we are to the definite article in later Greek, marking a definite person or thing, it seems natural to translate such expressions as ὁ ἄναξ, ὁ συβώτης, τὼ δμῶε, *the prince, the swineherd, the two slaves* (definite persons), and desire to avoid pedantry will often justify us in so translating. But it is comparatively seldom that such translation gives us the true force of ὁ, ἡ, τό, in such a position. Most commonly ὁ, ἡ, τό, followed by a noun, does not mark a definite person or thing, but something

which is in contrast to what has preceded, and is further explained by the noun which follows ; *e.g.* :

> μνηστῆρες δ᾽ ἄρα Τηλεμάχῳ θάνατόν τε μόρον τε
> ἤρτυον · αὐτὰρ ὁ τοῖσιν ἀριστερὸς ἤλυθεν ὄρνις
> αἰετὸς ὑψιπετής.
>
> <div align="right">Od. xx. 241.</div>

So the suitors were devising death and doom for Telemachus,
When now (or *lo !*) *on their left came a bird,*
An eagle flying aloft.

§ 53. The following examples will help to trace the gradual development of ὁ, ἡ, τό, into the definite article :

> (1) αὐτὰρ ὁ μήνιε νηυσὶ παρήμενος ὠκυπόροισι
> διογενὴς Πηλέος υἱός.
>
> <div align="right">Il. i. 488.</div>

> *But he was wroth seated by his sea-going ships,*
> *Even the Zeus-descended son of Peleus.*

Observe the distance between ὁ and διογ. π. υἱ.

> (2) φολκὸς ἔην, χωλὸς δ᾽ ἕτερον πόδα, τὼ δέ οἱ ὤμω.   κ. τ. λ.
>
> <div align="right">Il. ii. 217.</div>

> *Bandy-legged was he, and halt of one foot, and those his*
> *shoulders* (in contrast to his legs).

> (3) ἐς δ᾽ ἦλθον δρηστῆρες Ἀχαιῶν · οἱ μὲν ἔπειτα
> εὖ καὶ ἐπισταμένως κέασαν ξύλα, ταὶ δὲ γυναῖκες
> ἦλθον ἀπὸ κρήνης.
>
> <div align="right">Od. xx. 160.</div>

Then in came the waiting-men of the Achaeans ; thereupon
Well and yarely they split the logs, and now the women
Came from the fountain.

> Here we say 'the women,' but they are not definite.   ταί
> marks a new arrival, or contrast.

(4) ὃς τοῦτον τὸν ἄναλτον ἀλητεύειν ἀπέπαυσας.

<div style="text-align:right">Od. xviii. 114.</div>

*Thou that hast made this man, this insatiate rogue, to cease from
begging* (not 'this insatiate rogue' simply).

> *Obs.* then that ὁ, ἡ, τό, sometimes denotes contempt, like
> *iste.*

(5) αἰνότατε Κρονίδη ποῖον τὸν μῦθον ἔειπες ;

<div style="text-align:right">Il. i. 552.</div>

*Most dread son of Cronos, what is this (the) word that thou hast
spoken !*

(6) ὥς μοι καλὰ τὸν οἶτον ἀπότμου παιδὸς ἔνισπες.

<div style="text-align:right">Il. xxiv. 388.</div>

For meetly hast thou told me of the fate of my ill-starred son.

In this last example we have fairly reached the "definite
article"; but it should be noticed that instances like this are
most common in the Odyssey, or in books of the Iliad, such as
the XXIVth., which are considered by many to be later than
the rest. (See Monro, *H. G.*, p. 185, and Il., vol. ii., n. to B.
xxiv.)

> *Obs.* 1. The contrast is often marked by a conjunction, δέ,
> αὐτάρ, ἀλλά, or by the nature of the noun in apposi-
> tion, *e.g.*, ἕτερος, ἄλλος, ἐμός, σός, πλέονες. Thus ὁ
> ἕτερος would be *that other, second,* or *different one ;*
> Αἴας ὁ μέγας, *Aias* (not the little but) *the great one.*
> Many uses of "the article" thus grew up; *e.g.*, τὰ δύο
> μέρη, *two-thirds,* contrasted with the other third.

> *Obs.* 2. Is "the article" *possessive* in Homer? Probably
> not: either, as in Ex. 2 (Il. ii. 217), the possessive
> force is given by a pronoun like οἱ, or "the article"

is really substantival and demonstrative; *e.g.*, τῆς ἀρετῆς (Od. ii. 206), *the worth of her*. (See Monro, *H. G.*, p. 182.)

Obs. 3. Sometimes "the article" comes after its case; *e.g.*—

> ἄναλκις ἔην θεός, οὐδὲ θεάων
> τάων αἳ τ᾽ ἀνδρῶν πόλεμον κάτα κοιρανέουσιν.
>
> Il. v. 331.

She was an unwarlike goddess, and not one of those goddesses who have mastery in the war of men.

Lit. *of goddesses, of those who.* This is the natural and primitive order before a relative (see Il. v. 319, and without a relative following, Od. xx. 42, Il. xvii. 401).

PERSONAL AND REFLEXIVE PRONOUNS.

§ 54. ὅδε, κεῖνος (rarely ἐκεῖνος), οὗτος,

are much the same as in Attic: οὗτος, like *iste*, often refers to the second person, and often implies hostility or scorn.

Obs. οὗτος is not found after a preposition in Homer.

§ 55. αὐτός

is used as in Attic. The force of the pronoun, *the very one, that and no other, by (him)self, alone, unchanged*, is seen in the cognate adverbs, αὔτως, αὐτοῦ, αὐτόθι, αὖθι.

§ 56. σοί and τοι.

σοί is accented and emphatic, τοι enclitic and emphatic.

§ 57. ἔο (εἶο, εὖ), οἷ, ἕ.

This pronoun is either (1) accented and reflexive, *sui, sibi, se*, or (2) enclitic and merely resumptive, *eius, ei, eum.*

It is more commonly resumptive than reflexive. When reflexive it generally is accompanied by a preposition (ἀπὸ ἔο, μετὰ σφίσι) or by αὐτός (ἓ αὐτόν, hence ἑαυτόν). The reflexive use is much more frequent in the Iliad than in the Odyssey.

§ 58. ἑός, ὅς.

ἑός (*suus*) is nearly always reflexive.

> Note.—Whether (1) ἑός (ὅς) belongs to 3 sing. *his own*, or is generally reflexive, *own, my own, their own*; and (2) whether ἔο, οἷ, ἕ, are wholly singular, while σφεῖς, σφίσι, are wholly plural, see Monro, *H. G.,* § 255.

RELATIVE PRONOUNS.

§ 59. ὅς, ἥ, ὅ and ὁ, ἡ, τό (see § 51).

The Definite Relatives are 1. ὅς, ἥ, ὅ.
          2. ὁ, ἡ, τό.

The Indefinite Relatives 1. ὅς τις, ὅς τε.
          2. ὅ τις, ὅ τε.

N.B.—In Attic we have only the definite ὅς, and the indefinite ὅστις.

ὅς τις (ὅ τις) *whosoever*, means any one of an indefinite number.

ὅς τε (ὅ τε) (see § 125, τε), means any one possessing the attributes or characteristics of a class (*e.g.*, οἶνός σε τρώει . . . ὅς τε καὶ ἄλλως βλάπτει, Od. xxi. 297, *wine, the sort of thing which*, etc.).

The difference is clearly seen from the following lines:

πορθμῆες δ' ἄρα τώς γε διήγαγον, οἵ τε καὶ ἄλλους
ἀνθρώπους πέμπουσι, ὅ τις σφέας εἰσαφίκηται.

Od. xx. 187.

Now ferrymen had brought them over, ferrymen who convey other men too, whosoever comes to them (οἵ τε, the class of men who, or, whose business it is to).

ὅ, ὅ τι, ὅ τε, accusatives of the above (strictly *that, with regard to the fact that*), are used with verbs of *mental emotion* (*cf.* θαυμάζω), of *knowing* or *saying*, and still more freely with other verbs in the sense of *in that, that, because.* The use of *quod* in Latin presents a close parallel.

Τηλέμαχον θαύμαζον ὅ θαρσαλέως ἀγόρευε·

Od. i. 382.

They were marvelling at Telemachus in that (because) he spake boldly (mirabantur quod tam audacter concionabatur).

εὖ νύ τοι οἶδα καὶ αὐτὸς ὅ μοι μόρος ἐνθάδ' ὀλέσθαι.

Il. xix. 421.

Aye sure, well knew I of myself that it is my portion to perish here.

F

νηπύτι', οὐδέ νύ πώ περ ἐπεφράσω ὅσσον ἀρείων
εὔχομ' ἐγὼν ἔμεναι, ὅ τι μοι μένος ἰσοφαρίζεις.

Il. xxi. 410.

Fond fool! not even yet hast thou discovered how far better
Than thou I claim to be, that thou makest thy might equal to
mine.

ἐπιδευέες εἰμὲν
ἀντιθέου 'Οδυσῆος, ὅ τ' οὐ δυνάμεσθα τανύσσαι
τόξον.

Od. xxi. 253.

We are inferior
To godlike Odysseus, seeing that (in that) we cannot draw the
bow.

> *Obs.* The existence of ὅ τε with the same meaning as ὅ τι
> but distinct from (1) ὅ τι, and (2) ὅτε, *when*, has
> been questioned. But (1) with regard to ὅ τι, the ι
> cannot be elided, whereas ὅ τε (the assumed form)
> often elides ε; (2) with regard to ὅτε, *when*, this
> sense will certainly suit many passages, but not all;
> *e.g.*, Il. xv. 468, xvi. 433, xix. 57; Od. v. 357, where
> ε is not elided (but see Merry's note on last passage).

This construction is very freely used in Homer, the
pronoun which may generally, if not always, be regarded
as an adverbial accusative passing, as *quod* does in Latin,
into a conjunction. In Attic we have the place of the
three supplied by the single ὅτι.

In the Odyssey, examples of ὅ τι are not so common
as in the Iliad, ὡς and οὕνεκα partly supplying its place.
(Monro's *H. G.*, § 269, 2 n.)

Note.—ὅς, ἥ, ὅ is sometimes Demonstrative in Homer, *e.g.*, Il. xxi. 198
(ἀλλὰ καὶ ὅς δείδοικε), Od. i. 286 (ὅς καὶ δεύτατος ἦλθεν). This is doubtless the
earlier use of the Pronoun, out of which has grown the relative use. *Cf.* the
Cognate Adverbs, ὥς, thus: ὅτε μεν—ἄλλοτέ τε, or ἄλλοτε μεν—ὅτε δέ.

NOUNS.

CASES.

THE ACCUSATIVE.

§ 60. The Accusative in Homer presents no difficulty
to those who are fairly familiar with its Attic usages.
Little need be said except that its adverbial use is more
extensive still in Homer than in later Greek. The
truth is that the older the Greek, the older the adverbial
force of the Accusative ; indeed, we may regard the
Accusative as the regular Homeric Adverb.

E.g., τί τόδ' ἱκάνεις ; *why comest thou thus?* οὐδὲν
νεμεσσῶμαι, *I am not at all angry;* μέγα (μεγάλα)
βρίθουσα, *heavily cumbered;* ὄχα (ἔξοχα) ἄριστος, *far the
best;* ὀξέα κεκληγώς, *shrilly screaming;* σμερδαλέα ἰάχων,
shouting terribly.

> *Obs.* certain phrases : ἐπίκλησιν κάλεουσι, *they call by name
> (cognomine);* πρόφασιν, *professedly (per speciem);*
> δέμας δ' ἤικτο γυναικί, *in form she was made like to a
> woman;* compared with μάρναντο δέμας πυρὸς αἰθο-
> μένοιο, *they were fighting like raging fire (instar
> ignis).*

The Accusative of *motion to* without a preposition is
comparatively rare in Homer, being used chiefly with
ἵκω and its cognates ἱκάνω, ἱκνέομαι. The Accusative is
generally some familiar word such as δῶ, δόμον, οἶκον,
ἄστυ, πατρίδα γαῖαν.

THE GENITIVE.

§ 61. The Genitive is made up of two cases : (A) the true Genitive denoting a class or whole to which a thing belongs, or with which it is connected, often as part of a whole (*partitive Genitive*), very often it denotes *place where*, or *time within which* : (B) the Ablative, that from which a thing is separated. The Genitive, probably in form, certainly in meaning, is kindred to an adjective ; *e.g.*, θεῖον γένος οὐδ' ἀνθρώπων.

The following examples illustrate the most characteristic Homeric usages :—

A. *True Genitive :*

  1. Class to which a thing belongs :

     δῖα θεάων, *divine goddess* (divine belonging to the class of goddesses).

  2. Place and Time :

     οὔτε Πύλου ἱερῆς οὔτ' Ἄργεος οὔτε Μυκήνης.

                                             Od. xxi. 108.

  Neither in holy Pylos, nor Argos, nor Mycene.

(With verbs of motion.)

     οἱ δ' ἐπέτοντο κονίοντες πεδίοιο.

                                             Il. xxiii. 372.

  And they flew in the dust over (across) the plain.

Space within which : so πρήσσειν, διώκειν, θέειν or θείειν, ἔρχεσθαι (ὁδοῖο, πεδίοιο). Monro (§ 149) observes that this construction is only used in archaic phrases, and with the gen. in -οιο.

οἱ μὲν δυσομένου Ὑπερίονος, οἱ δ᾽ ἀνιόντος.

<div align="right">Od. i. 23.</div>

Some where Hyperion sets, others where he rises.
        Direction towards, *cf.* Od. xiii. 98, λιμένος.

τάων οὔ ποτε καρπὸς ἀπόλλυται οὐδ᾽ ἀπολείπει
χείματος οὐδὲ θέρευς.

<div align="right">Od. vii. 117.</div>

The fruit of these never perisheth (during) winter or summer.

Time within which.

3. Partitive Genitive:

χαριζομένη παρεόντων (*passim* in Od.).
Giving freely of her store.

ἐπεστέψαντο ποτοῖο (*passim*).
They filled to the brim with drink.

Obs. The gen. in some phrases, λελουμένος Ὠκεάνοιο, Il. v. 6 (*bathed in Ocean*); πρῆσαι πυρός, Il. ii. 415 (*to burn in* or *with fire*), may be either partitive or local.

B. *Ablative :*

χῶρος ἄριστος λεῖος πετράων.

<div align="right">Od. v. 443.</div>

Best spot free from (lit. *smooth of*) *rocks.*

Obs. οἶδα, *I know of* or *about* (πένθεος, *grief*); ἀκούω, *I hear of* or *about* (τινός); ἐπιστάμενος, διδασκόμενος (πολέμοιο), *skilled, taught, concerning,* or *in,* take a Gen.

DATIVE.

§ 62. The three uses of the Dative, or rather the three cases for which the Greek Dative does duty, are, as a rule, easily distinguishable in Homer ; sometimes we get two of the three cases in a sentence of a few words :

<div align="center">

ἀμφὶ δὲ χεῖρας

δειρῇ βάλλ' Ὀδυσῆι.

Od. xxiii. 208.

</div>

> Lit. *she flung her arms about* (ἀμφὶ used adverb, or in tmesis) *on the neck* (Loc.) *for Odysseus* (Dat.).

i. *Instrumental and Sociative* (instrument, manner, cause, accompanying circumstances) :

> ἔγχει ὦμον ἐπέγραψεν, *grazed his shoulder with the spear*; σιγῇ ξυνίει, *understand in silence* (*silently*); φυγῇ ἵκοντο, *came in flight*; ἄχει ἀπέφθιτο, *perished for sorrow*; αὐτῇσι βόεσσι ἰόντα, *going away kine and all.*

ii. *Locative and Temporal* :

> Ἰλίῳ, *in Ilios*; Ἄργει, *in Argos*; ἄγρῳ, *in the field*; φρέσι, θυμῷ, κραδίῃ, *in mind, in soul, at heart*; πρώτῃσι πύλῃσι, *at the entrance of the door*; ὤρῃ εἰαρίνῃ, *in the spring season.*

iii. *Dative* :

> τόξον μνηστήρεσσι θέμεν, *to place the bow before (for) the suitors*; κλῦθι μοι, *favourably hear me*; ὄσσε οἱ πυρὶ εἴκτην, *his eyes were like unto fire (like to fire for him).*

The Dative is sometimes used where another construction might have been expected :

(a) With verbs of motion, πεδίῳ πέσε, *fell on the plain* (instead of εἰς, πρός πέδιον).   The case here is plainly Locative.   So with the prepositions.

(β) δέξατο οἱ σκῆπτρον, Il. ii. 186, *he accepted the staff from him* (*at his hands, for him, to oblige him*), instead of παρ' αὐτοῦ, a true Dative; *cf.* Od. xvi. 40, ἔγχος.

ψυχὰς μνηστήρων κατάγων Ὀδυσῆι δαμέντων.

Od. xxiv. 100.

Leading down the souls of the suitors slain by Odysseus.

For ὑπ' Ὀδυσῆος, or ὑπ' Ὀδυσῆι (so Il. xv. 376, xxii. 55).

This is the " Dative of the agent with a passive verb," probably a true Dative, but possibly Instrumental applied to a person.

Obs. 2. In certain more or less stereotyped phrases the Locative is applied to persons.

τοῖσι μύθων ἦρχε, *among them.*
αὐτὰρ ὁ τοῖσιν ἀνέστη, *among them.*
τοῖσι μετέειπε, compared with μετὰ μνηστήρσιν ἔειπε.
πάντεσσι (πολέεσσι, ἄμμι, θεοῖσι καὶ ἀνθρώποισιν) ἀνάσσειν (*cf.* νήσοισι καὶ Ἄργει, μετὰ τριτάτοισιν, ἀνάσσειν), similarly with κρατέω, *to be king among.*

Obs. 3. οἴκοι, χάμαι, are true Locatives.

§ 63. *Case-Endings in -φι.*

Cases ending in -φι are either (1) Instrumental or Sociative (the commonest meaning), or (2) Locative, or (3) Ablative.   They are used with or without Prepositions, when Ablative generally with Prepositions.

(1) *Instrumental or Sociative :*

βίηφι, *by force ;* δεξιτερῆφι, *with the right hand ;* ὄχεσφι(ν), αὐτοῖσιν ὄχεσφι, παρ' ὄχεσφι, *with chariots,* etc. ; θεόφιν μήστωρ ἀτάλαντος (Il. vii. 366), *peer of (with) the gods as counsellor.*

N.B.—θεόφι is the only case form in -φι of a *person.*

(2) *Locative :*

θύρηφι, *out of doors, abroad, foris ;* κεφαλῆφι(ν), *on the head ;* ἐπὶ νευρῆφι(ν), *on the bow-string ;* πρὸς κοτυληδονόφιν (Od. v. 432), *clinging to the suckers ;* ἐκ ποντόφι(ν), *from out at sea.*

(3) *Ablative :*

ὄσσε δακρυόφιν τέρσοντο (Od. v. 152), *his eyes were dried from tears ;* ἐξ εὐνῆφι, *out of bed ;* ἐκ πασσάλοφι κρέμασεν φόρμιγγα, *he hung his lyre on (from) a peg.*

Obs. These case forms in -φι are evidently traditional and poetical survivals from an older time.

§ 64. Case-endings in -θεν.

(1) Nouns ending in -θεν express *place or time from which,* and so metaphorically *the agent :*

Ἴδηθεν from Ide ; ἠῶθεν *(beginning from, i.e., in the morning) ;* Διόθεν, *from Zeus* (the agent).

(2) Pronouns in -θεν are sometimes (*a*) true Genitives :

ἄχος σέθεν, *sorrow for thee ;* ἐμέθεν μεμνημένος, *mindful of me ;* sometimes (*b*) Ablatives, ἄνευ ἐμέθεν, *without me* (πρό, ὑπὲρ σέθεν).

CHAPTER VI.

TENSES, INFINITIVE, AND PARTICIPLE.

§ 65. TENSES.

Little need be said about the tenses in Homer.

(1) The Imperfect describes an action *as going on contemporaneously with another action.* The Imperfect in Homer is thus constantly connected by δέ with a previous clause, where in later language a subordinate clause or an equivalent (*e.g.,* a Participle) would be used. (See Parataxis, § 68.)

(2) The Perfect denotes a *present state*, and must generally be translated by a present tense in English. We are familiar with this in Attic from such Perfects as ἕστηκα, *I stand;* κέκτημαι, *I possess;* but the number is far greater in Epic ; *e.g.,* ἔολπα, *I hope ;* δέδεγμαι, *I await, am waiting ;* δέδορκα, *I gaze ;* τίπτε δεδάκρυσαι ; *why weepest thou ?* τέθηπα, *I am amazed ;* ἔρριγα, *I shudder ;* εἰρύαται, *guards* or *keeps safe ;* μεμηλώς, *thinking ;* πεπνυμένος, *prudent ;* many verbs expressing sounds or cries: γέγωνε, *shouts*—βέβρυχε, *roars ;* κεκληγῶτες, *screaming ;* τετριγῶτες, *twittering, squeaking,* or *gibbering.*

Homeric Perfects are more often intransitive than transitive in meaning.

Many Imperatives are formed from Perfects: ἄνωχθι, κέκλυθι, τέτλαθι, τετύχθω.

The reduplicated Aorist is nearly always transitive in meaning: δέδαεν, (*he*) *taught;* ἤραρε, (*he*) *fitted;* ἐκλέλαθον, *I made to forget;* πεφιδέσθαι, *to spare;* λελαβέσθαι, *to seize;* ἐκέκλετο, (*he*) *shouted.* There are instances to the contrary; *e.g.,* τετάρπετο, (*he*) *was pleased.*

§ 66. THE INFINITIVE.[1]

The Infinitive is the Dative of a Verbal Noun which (1), as a Dative, expresses *purpose* and *consequence*, and (2) as a Verb governs cases. The dative force of the Infinitive, as expressing *purpose* and *consequence*, is very clearly seen in Homer whether after Verbs or Nouns. Later on the Infinitive came to be regarded as an indeclinable Verbal Noun, and so could be used with τό, τοῦ, τῷ, as Nom., Acc., Gen., Dat. But of this there are few, if any, traces in Homer, none certainly with τοῦ or τῷ. Even in Od. i. 370, xx. 52, which are apparent exceptions, we may take the Infinitive as in apposition with, and explanatory of, the preceding τό (*this thing*).

The use of ἔστι, *it is possible* (οὐκ ἔστι), with the Infinitive arose in this way: *there is occasion, means for,* e.g.,

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[1] All the Infinitive terminations appear to be Datives with the exception of -μεν, possibly the Locative of which -μεναι is the Dative. With regard to the uses of the Infinitive and the Dative of nouns in Greek and Latin, it may be noticed that in Greek the Infinitive denotes *purpose* and *consequence*, which the Dative does not; while in Latin the Dative denotes *purpose* and *consequence* (the *dativus propositi*, or predicative Dative), this use of the infinitive being chiefly confined to poetry. Hence by a rough but correct instinct such a construction as "*audax omnia perpeti*" has often been called the "Greek" Infinitive.

οὐκ ἔστι πολεμίζειν, *there is not (means) for fighting,* i.e., *it is not possible to fight.*

.The Infinitive is only once used with ἄν in Homer (see § 71, 5).

§ 67. PARTICIPLE.

The Homeric use of the Participle agrees in all essentials with the later use. One or two points, however, may be noticed.

(1) The Attributive use is common in Homer: θεοὶ αἰὲν ἐόντες, *the everlasting gods;* Τηλέμαχος πεπνυμένος, *wise Telemachus;* δέμας πυρὸς αἰθομένοιο, *like burning fire.* Some Participial forms are virtually Adjectives; *cf.* οὐλόμενος, ὀνήμενος, ἴκμενος.

(2) When a Participle is the supplementary predicate to a Verb, the Accusative, if there be one in a sentence, is governed by the Verb, and not by the Participle; *e.g.,* τὸν δ᾽ ἀπαμειβόμενος προσέφη. τὸν is governed by προσέφη, *answering addressed him.*

(3) A Participle is often used alone without a Noun in agreement:

αὐτὴ δ᾽ οὐρανὸν ἷκεν οἴκαδε ἱεμένων (Il. ii. 153).

And a cry reached heaven of (men) homewards hurrying.

Obs. The Participle is not used with κέν or ἄν in Homer (§ 71, 6).

CHAPTER VII.

THE MOODS AND THE COMPOUND SEN-TENCE.

§ 68. PARATAXIS.

Parataxis (*co-ordination*) sets side by side co-ordinate clauses (joined by *and, but*, in Greek mostly by δέ) as opposed to Hypotaxis, which joins subordinate clauses to a principal clause. Parataxis is very common in Homer as in all early writers.

> νοῦσον ἀνὰ στρατὸν ὦρσε κακήν, ὀλέκοντο δέ λαοί.
>
> <div align="right">Il. i. 10.</div>

He sent an evil plague among the host, and the folk was perishing.

In Attic prose either ὥστε ἀπόλλυσθαι τὸν λεών, *so that the folk was perishing* (shewing the effect of the plague) ; or ὥστε ἀπώλλυτο, *and so it was perishing.*

> ἑσπέριος δ' Ὀδυσῆι καὶ υἱέι δῖος ὑφορβὸς
> ἤλυθεν· οἱ δ' ἄρα δόρπον ἐπισταδὸν ὡπλίζοντο.
>
> <div align="right">Od. xvi. 452.</div>

In the evening the swineherd came to Odyseus and his son ;
And they were preparing the evening meal.

Here in later language we might have said : *When he came . . . they were preparing*, or, *as they were preparing*, etc.

Parataxis is much employed where, in the later language, *a concessive sentence* would be used ; *e.g.*—

ἤμβροτες, οὐδ᾽ ἄρα πώ τι, θεοῖς ἐπιείκελ᾽ Ἀχιλλεῦ,
ἐκ Διὸς ἠείδης τὸν ἐμὸν μόρον · ἦ τοι ἔφης γε.

Il. xxii. 279.

Thou hast missed, and so thou hast not yet
Known from Zeus the day of my doom; in very
Truth (i.e., *yet verily, or although*) *thou thoughtest so.*

See Concessive sentences, and notice how many particles of affirmation or intensity (Ch. IX.) introduce practically Concessive sentences (καί, πέρ, τοί, μήν, etc.).

For the use of the Imperfect in Parataxis, see § 65 (1).

§ 69. κέν (κέ) and ἄν.

κέν (enclitic) and ἄν *particularise*, that is to say, they limit a statement to a particular set of circumstances, to a particular occasion, to a particular person or thing. They are thus exactly the opposite of τέ (see § 125).

οἷς δ᾽ ὁ γέρων μετέῃσιν, ἅμα πρόσσω καὶ ὀπίσσω
λεύσσει.

Il. iii. 109.

But in whatsoever things an old man taketh part, he
Looketh both forward and backward.

Here the sentiment is quite general and indefinite.

ὃς δέ κε ῥηίτατ᾽ ἐντανύσῃ βιὸν ἐν παλάμῃσι . . .
τῷ κεν ἅμ᾽ ἐσποίμην.

Od. xxi. 75.

Whoso most easily shall draw the bow in his hands . . .
That one would I follow withal.

Here a particular suitor of all the number is thought of.

Consequently κέν and ἄν are *not used in similes*, which in their nature are general and indefinite :

> Ἀργεῖοι δὲ μέγ' ἴαχον, ὡς ὅτε κῦμα
> ἀκτῇ ἐφ' ὑψηλῇ, ὅτε κινήσῃ Νότος ἐλθών.
>
> <div align="right">Il. ii. 394.</div>

*And the Argives shouted mightily, as when a wave
(Roareth) against a steep shore, when the South cometh and
rouseth it.*

Examples of sentences with and without κέν or ἄν will occur in the following pages. Instead of attempting to explain their presence or absence in each case, a few guiding principles are here given at the outset in order to shew their particularising influence.

1. A general statement, say a simile, may be made in the first clause without κέν or ἄν, the details of which may be worked out in subsequent clauses. These subsequent clauses may take κέν or ἄν, the mere fact of referring to what has once been mentioned having a familiarising or particularising effect, much as in later Greek the definite article is used with a proper name when that name has once been mentioned :

> ὡς δ' ὅθ' ὑπὸ πληγῆς πατρὸς Διὸς ἐξερίπῃ δρῦς
> πρόρριζος, δεινὴ δὲ θεείου γίγνεται ὀδμὴ
> ἐξ αὐτῆς, τὸν δ' οὔ περ ἔχει θράσος ὅς κεν ἴδηται
> ἐγγὺς ἐών.
>
> <div align="right">Il. xiv. 414.</div>

*As when a forest tree falls with a crash, and a stench
Of sulphur arises, and whoso standing nigh sees it, etc.*

On the same principle the Indicative is often used in describing the details of a simile : see γίγνεται above. A good instance occurs in Il. xiv. 414.

2. The Subjunctive with κέν or ἄν is generally used when the principal Verb is *future*, and the subordinate clause is so far limited to a particular occasion.

The principal Verb may be Future Indicative, Subjunctive, Optative, Imperative, or quasi-Imperative (*e.g.*, χρή).

ἔσσεται ἦμαρ ὅτ᾽ ἄν ποτ᾽ ὀλώλῃ Ἴλιος ἱρή.

Il. iv. 164.

The day shall be when holy Ilios shall have fallen.

ταῦτα δ᾽ ἅμα χρὴ
σπεύδειν, αἴ κ᾽ ὄφελός γε γενώμεθα καὶ δύ᾽ ἐόντε.

Il. xiii. 235.

This business together must we speed,
If so be that we prove of any avail, though we be but two.

3. When in the second of two parallel clauses a particular person or thing is selected out of several in the first clause, κέν or ἄν may be used with *a contrasting effect* in the second clause :

οὐ γὰρ καλὸν ἀτέμβειν οὐδὲ δίκαιον
ξείνους Τηλεμάχου, ὅς κεν τάδε δώμαθ᾽ ἵκηται.

Od. xx. 294.

It is not well, nor is it right to rob
The guests of Telemachus, whosoever he be that cometh to this
house.

The above principles and examples will serve as guides in explaining passages. In some passages it is difficult, if not impossible, to account for the presence or absence of κέν and ἄν, for it must be admitted that there is a tendency in Homer to use them where the statement cannot be shewn to be particular.

§ 70. Note on the differences between κέν and ἄν.

Though κέν died out and ἄν survived, yet κέν is far com-
moner in Homer than ἄν; in the Iliad four times as common.
The significant point about them is that κέν is enclitic and
therefore unemphatic, ἄν accented and emphatic.   In accord-
ance with this, ἄν is preferred in *negative* clauses, and is much
used in the second of two parallel clauses *where a contrast is
intended* (*e.g.*, Il. xxi. 553, εἰ μέν κεν φεύγω . . . εἰ δ᾽ ἂν ἐγὼ
ἐάσω).   κέν, it is true, is often used in both of such clauses, but
ἄν only once in both (Od. xi. 17), and very rarely in the first.

κέν is used as a rule with *relative* sentences of all kinds, ἄν
very seldom.   On the other hand, ἄν is often used with
temporal and *final* conjunctions—ὅτε, ὁπότε, εὖτε, ὄφρα, ὡς,
ἐπεί; also with εἰ.   (Hence ὅταν = ὅτε ἄν, ὁπόταν = ὁπότε ἄν,
ἤν = εἰ ἄν.)

§ 71. The following are the chief points in which the Ho-
meric use of κέν and ἄν differs from the later use of ἄν :—

1. The Future Indicative is used with κέν and ἄν
   (see § 76, I.).
2. The Subjunctive in simple sentences is used with
   κέν and ἄν (see § 72).
3. The Subjunctive is used with Relatives, with εἰ,
   and other Conjunctions without κέν or ἄν
   (see §§ 76, 77, etc.).
4. The Optative, expressing remote possibility, is
   used without κέν or ἄν (see § 73).

   3 and 4 survive as poetical constructions in
   Attic Greek, 3 in N. T. Greek.
5. The Infinitive with κέν is found only once (Il.
   xxii. 104), and with ἄν only once (Il. ix. 684,
   in *Oratio Obliqua*).
6. There is no certain instance of a Participle in
   Homer with κέν or ἄν.

§ 72. THE SUBJUNCTIVE.

The Subjunctive expresses the speaker's *will* or determination, and makes a confident and positive future statement. It is thus a Future with the speaker's will put into it, whereas the Future Indicative is merely an objective statement of what is going to happen. The English auxiliaries used are—*will, shall, must.* The following example shews the difference between the Subjunctive and the Future Indicative :

οὐκ ἐσθ᾽ οὗτος ἀνὴρ οὐδ᾽ ἔσσεται οὐδὲ γένηται.

Od. xvi. 437.

That man is not, and will not be, and shall not be born.
(Cf. Shakspere's, " Mark you his absolute *shall* ").

The Subjunctive in simple sentences.

(1) In the 1st pers. sing. the Subjunctive expresses *the speaker's determination :*

ἀλλ᾽ ἄγε τοι καὶ σῆμα ἀριφραδὲς ἄλλο τι εἴπω.

Od. xxiii. 73.

Go to now, I will also tell thee a token right easy to recognise.

In the 1st pers. plur. this naturally passes into the common Hortative Subjunctive (ἀλλ᾽ ἴομεν, *come, go we*).
The determination or purpose may be qualified by κέ(ν) as a consequence of something preceding :

εἰ δέ κε μὴ δώωσιν, ἐγὼ δέ κεν αὐτὸς ἕλωμαι.

Il. i. 137.

But if they give it not, then will I (in that case)
Myself take it.

G

(2) In the 2nd and 3rd pers. the Subjunctive makes a *confident future statement* : (*a*) without κέ(ν) or ἄν, if general ; (β) with κέ(ν) or ἄν, if particularised ; *e.g.*, (*a*) the recurring phrase, καί ποτέ τις εἴπῃσι, *and one day a man shall say.*   But this appears to be the only instance of this use of the pure Subjunctive.

(β)   ἀλλὰ μάλ' ἄντην

στήσομαι, ἤ κε φέρῃσι μέγα κράτος ἤ κε φεροίμην.

Il. xviii. 307.

But face to face
Will I stand, whether he shall bear away great victory,
Or I perchance might bear it away myself.

ἔσσεται ἦμαρ ὅτ' ἄν ποτ' ὀλώλῃ Ἴλιος ἱρή.

Il. iv. 160.

The day shall be when holy Ilios shall have fallen (a solemn prediction).

Cf. i. 205, τάχ' ἄν ποτε θυμὸν ὀλήται, soon shall he lose his life (a threat).

κέ(ν) is more often used here than ἄν.

For 2nd pers. see Il. xi. 431-33.

The Subjunctive is often thus used with a negative :

(*a*) Without κέ(ν) or ἄν.

οὐκ ἔσθ' οὗτος ἀνὴρ οὐδ' ἔσσεται οὐδὲ γένηται.

Od. xvi. 437, *supra.*

(β) With ἄν.

οὐκ ἄν τοι χραίσμῃσι βιὸς καὶ ταρφέες ἰοί.

Il. xi. 387.

Naught shall avail thee thy bow and thick-coming arrows.

ἄν is more appropriate here than κέν as marking a contrast (see § 70).

All the above uses of the Subjunctive are distinctively Homeric with the exception of the *Hortative Subjunctive.* The *Deliberative* Subjunctive τί φῶ ; *what must I say?* τεῦ δώμαθ' ἴκωμαι ; *to whose house am I to go?* are clearly interrogative uses of (2).

For the Subjunctive in subordinate sentences, see under the several kinds.

§ 73. THE OPTATIVE.

The Optative expresses the speaker's *wish,* and so any mood of mind varying from *wish, prayer* (or with a negative *deprecation), request gently suggested, acquiescence or concession,* to *admission of bare possibility.* It is thus a subjective and remote Future. The English auxiliaries used, varying with the person employed, are— *might, may, let, would, could, should.*

The following are illustrative examples :

(*a*) *Wish, prayer, deprecation* (see § 92) :

τίσειαν Δαναοὶ ἐμὰ δάκρυα.

Il. i. 42.

May the Danai atone for my tears.

μὴ τοῦτο θεὸς τελέσειε.

Od. xvii. 399.

May God not fulfil this.

(*β*) *Request gently suggested,* especially in 2nd pers.:

ἀλλ' ἔτι καὶ νῦν
ταῦτ' εἴποις Ἀχιλῆι.

Il. xi. 791.

Nay, but even now say this to Achilles.

ἀλλά τις ὀτρηρῶς Δόλιον καλέσειε.

<div align="right">Od. iv. 735.</div>

Let some one speedily call Dolius.

(γ) *Acquiescence or concession :*

ἰδόντα με καὶ λίποι αἰὼν
κτῆσιν ἐμήν κ. τ. λ.

<div align="right">Od. vii. 225.</div>

*Aye, and let life leave me
When I have caught sight of my possessions.*

Cf. Il. v. 685, xxiii. 151 (1st pers.); Od. i. 402 (2nd pers.).

(δ) *Admission of bare possibility, generally in nega-
tive sentences :*

Affirmatively :

ῥεῖα θεός γ᾽ ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι.

<div align="right">Od. iii. 231.</div>

*Lightly might a god, should he will, save a man
Even from afar.*

Negatively :

οὐ μὲν γὰρ κακώτερον ἄλλο πάθοιμι.

<div align="right">Il. xix. 321.</div>

Surely naught worse might (could) I endure.

Obs. The particularising and conditioning κέ(ν), ἄν, are
commonly used, but not necessarily; their absence
marks the statement as general. This use of an
Optative without ἄν is found in Attic poetry; *e.g.,*
Aesch. P. V. 291, Ag. 620, Cho. 172, 595, Soph.
Antig. 604, Eur. Alc. 52, all negative or virtually
negative and interrogative. For discussion on this
point see Sidgwick's Choephoroi, Appendix I., and
Jebb's Oed. Col., Appendix, l. 170.

The construction of the Optative with κέ(ν) and ἄν is the origin of its ordinary later use as an Apodosis; but where it occurs in Homer it would be a reversal of the historical development of Greek syntax to treat sentences like these as Apodoses with suppressed Protases. The sentence with εἰ (expressing wish or supposition) was simple and independent, not necessarily followed by a sentence with (or without) κέ(ν), ἄν, expressing the result of such a wish or supposition. (See Monro, *H. G.*, 318.)

§ 74. *Note on the use of the Subjunctive in primary, and of the Optative in secondary (or historic) sequence.*—The subjunctive expresses the speaker's will: it is naturally joined to tenses which are either future (including the imperative) or present. On the other hand, the optative, as it expresses the speaker's conception of a possibility often remote and apart from the thought of its fulfilment, is as naturally associated with past indicative tenses, or with other optatives (assimilation of optatives). Hence the use of the optative in secondary or historic sequence. Hence also its use in expressing hopeless wishes (§ 92) and unfulfilled conditions (§ 76, III.). But we should observe that the optative is also sometimes joined to a present or future principal sentence; *e.g.*, a remote or distant purpose (Odyss. xvii. 249, ἄξω . . . ἵνα ἄλφοι); a distant condition or possibility (Od. vii. 51, θαρσάλεος ἀνὴρ ἀμείνων τελέθει, εἰ καί ποθεν ἄλλοθεν ἔλθοι). For similar instances, see Od. vi. 286 (νεμεσῶ ἤ τις ῥέζοι), Il. i. 62-4, xiii. 317. For assimilation of optatives, see Od. i. 47 (ὣς ἀπόλοιτο καὶ ἄλλος ὅ τις τοιαῦτά γε ῥέζοι), xv. 536-8, Il. xviii. 464-5, Il. xxiv. 226-7 (αὐτίκα κατακτείνειεν . . . ἐπὴν εἴην).

§ 75. SUBSTANTIVAL SENTENCES.

The only point that need be noticed is the rarity of the use of ὅτι and ὡς in indirect statements after verbs of *saying*. They both occur with the indicative (present and past) after εἶπον, ἀγορεύω, but much more frequently after verbs of *perception* and *emotion*—ἰδεῖν, οἶδα, φρονέω, ὁράω, αἴω, γιγνώσκω, χαίρω, χώομαι (*cf.* p. 65). But there is no instance for the use of ὅτι or ὡς with the Optative after

any of these verbs.   The earliest example is in the hymn
to Aphrodite 214, εἶπεν δὲ ἕκαστα . . . ὡς ἔσι ἀθάνατος.
Verbs of *perception* and *emotion* are joined to a Parti-
ciple as in later Greek.

In the Indirect Question the Optative occurs once or
twice, in the Odyssey, after εἰρωτάω.

§ 76. CONDITIONAL SENTENCES.

The Epic syntax is in the main the same as that
of later Greek.   The following are the chief points of
difference :

> N.B.—(a) αἴ is used like εἰ with (1) Subj., (2) Opt., (3) Fut.
> Indic. once (Il. xv. 213).

> (β) ἐάν is not Homeric.   ἤν is not common, but is
> found Il. ix. 692, Od. v. 120, and else-
> where.

I. *The Indicative.*

The Future Indicative is used with κέ(ν), rarely with
ἄν.

<div align="center">

παρ᾽ ἔμοιγε καὶ ἄλλοι
οἵ κέ με τιμήσουσι.

</div>

<div align="right">

Il. i. 174.

</div>

<div align="center">

By my side are others also
Who will honour me (if thou dost not).

</div>

So Il. xvii. 558, Od. xvi. 438, with ἄν (Il. ix. 167).

> *Obs.* ἄν with Fut. Indic. is printed in the text of several
> passages in Attic, *e.g.*, Plat. Apol. 29 C, and 30 C,
> *Crito* 53 D, Rep. 615 D.   The existence of such a
> construction, however, in Attic is considered very
> doubtful.

The imperfect indicative with κέ(ν), ἄν, in unfulfilled conditions, refers to past time only. Od. i. 178 and xxiv. 284 are, however, possible exceptions.

II. *The Subjunctive.*

(a) εἰ without κέ(ν), ἄν. The statement is general, and the Apodosis usually in the Present Indic. or equivalent (*e.g.*, Gnomic Aorist), but it may be also in the Fut. Indic. This construction is common, *maxims* and *similes* being often so stated.

> εἰ δ᾽ αὖ τις ῥαίῃσι θεῶν ἐνὶ οἴνοπι πόντῳ
> τλήσομαι.

<div align="right">Od. v. 221.</div>

If, again, some god shall wreck me on the wine dark deep,
I will beat up.

> κρείσσων γὰρ βασιλεὺς ὅτε χώσεται ἀνδρὶ χέρηι ·
> εἴ πέρ γάρ τε χόλον γε καὶ αὐτῆμαρ καταπέψῃ
> ἀλλά τε καὶ μετόπισθεν ἔχει κότον.

<div align="right">Il. i. 80.</div>

A king is stronger whene'er he is wroth with a meaner man;
For even if he swallow his anger just for that day,
Yet he keepeth his displeasure for another time.

N.B.—εἰ καταπέψῃ co-ordinate with ὅτε χώσεται (aor. subj.).

For similes, see Il. 189, etc. (ὅτε διήται . . . εἴ περ λάθῃσι), and *passim*.

(β) εἰ with κέ(ν) or ἄν (εἰ ἄν = later ἐάν), also common, referring to a particular case. The Apodosis is usually in the Fut. Indic. (see § 69, 2), less usually in Pres. Indic.

εἰ δέ κεν ὣς ἔρξῃς καί τοι πείθωνται Ἀχαιοὶ
γνώσῃ ἔπειτα κ. τ. λ.

<div align="right">Il. ii. 364.</div>

If thou shalt do thus, and the Achaeans hearken to thee,
Then shalt thou know, etc.

For Pres. Indic. in Apodosis, Il. xi. 391, Od. xi. 158
(ἢν μή). The Optative in Apodosis with κέ(ν) or ἄν,
expressing a remoter conception, also occurs, Il. xiii.
367, xvii. 38.

> *Obs.* I. The General or Frequentative Condition in Attic
> (ἤν, ἐάν, with subj., with Apodosis in Pres. Indic.)
> seems to be a development of II. (*a*) above; the
> Ordinary Future Condition (ἤν, ἐάν, with subj., with
> Fut. Indic. in Apodosis) of (β).

> *Obs.* II. εἰ with the Subjunctive survived in Attic even in
> prose (Thuc. vi. 21), and is not uncommon in the
> later Ionic (Herodotus). It is worth noticing that
> in most, if not all, of the Attic instances (*cf.* Soph.
> O. T. 198, 874, Antig. 710) the statement is general
> as in Epic.

III. *The Optative.*

> The εἰ clause generally precedes, but not always,
> favouring the view that it was not originally a
> subordinate clause, but a wish.

> (*a*) εἴ κέ(ν) may go with the Optative in the Protasis,
> here as elsewhere particularising the state-
> ment.

αἴ κέ μοι ὣς μεμαυῖα παρασταίης, γλαυκῶπι,
καί κε τριηκοσίοισι ἐγὼν ἄνδρεσσι μαχοίμην.

Od. xiii. 390.

If thou thus eager wouldst stand beside me, bright-eyed one,
So would I do battle even with three hundred men.

Cf. Il. i. 60, ix. 141, Od. ii. 76, εἰ ἄν (once), Il. ii. 597.

Obs. On εἰ ἄν in Protasis in Attic see Attic Syntax, § 186, where, however, it is wrongly stated that εἰ ἄν *never* is found with Protasis in Homer.

(β) The Optative with κέ(ν), ἄν, in Apodosis, in connexion with a Protasis in the Past Indic., may express a past unfulfilled condition. This is wholly peculiar to Epic.

καί νύ κεν ἔνθ' ἀπόλοιτο ἄναξ ἀνδρῶν Αἰνείας
εἰ μὴ ἄρ' ὀξὺ νόησε Διὸς θυγάτηρ Ἀφροδίτη.

Il. v. 311.

And now might Aeneas, king of men, have perished there and then
Had not Aphrodite, daughter of Zeus, quickly marked.

In Attic ἀπώλετο ἄν. Other instances are Il. ii. 80, xvii. 70, Od. i. 236, xiii. 86.

Cf. the unfulfilled wish in the Optative.

There is really no difficulty in these constructions; the Optative (see § 73) expresses a conception or possibility quite apart from any thought of its fulfilment in actual fact. The similar use of the Pres. Subjunct. in older Latin (see Roby, 1532), and even in Cicero (de Am. 11), may be compared.

εἰ with the Optative is seldom, if ever, *frequentative* (general condition, *if ever*) as in Attic. See, however, Il. xxiv. 768 and Od. vii. 32, with vi. 286.

εἴ κε(ν), εἴ ποτε or πως (also αἴ, ἤν), *if perchance, on the chance that, in the hope that*, like *si forte* in Latin conveying a *final meaning under a conditional form*, are Homeric :

<blockquote>

(α) With Fut. Indic. (Il. i. 83, xii. 59).

(β) With Subj. (Il. xi. 791, Od. iv. 34).

(γ) With Optat. (Il. ii. 97, Od. ix. 317).

</blockquote>

§ 77. TEMPORAL SENTENCES.

The general principle is already fixed in Epic that the Indicative is used when the time is Definite (mostly past, sometimes present), the Subjunctive or Optative (according to sequence) when the time is Indefinite. Indefinite time comprises (α) *indefinite futurity*, (β) *indefinite duration*, (γ) *indefinite frequency*.

Indefinite futurity (*until*) may carry with it a *final* sense; see εἰς ὅ κε(ν) and ὄφρα.

Indefinite duration (*so long as*) may carry with it a *conditional* sense; see εἰς ὅ κε(ν) and ὄφρα.

In Epic, however :

<blockquote>

(1) The Subjunctive is frequently used without κέ(ν), ἄν, whereas in Attic the omission of ἄν is a rare survival almost confined to poetry.

(2) The Optative may be used with κέ(ν) ἄν.[1]

(3) The Future Indicative is used with κέ(ν). For the Fut. Indic. in Attic with ἄν, see § 76, I., *Obs.*

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[1] ἄν with the Opt., *e.g.*, Andok, de Myst. § 81. ἕως ἂν τεθείεν is retained and defended by some scholars, but generally rejected. A few other similar readings occur (*e.g.*, Dem., Onet. i. 865, 24) but they have been corrected. *A priori* there is no improbability in the survival of this Epic usage.

(4) Certain conjunctions are not used in Epic which are used in Attic, and *vice versa; e.g.*—

(a) ἔστε, ἄχρι(ς), μέχρι(ς), are not found in Homer, ἡνίκα once (Od. xxii. 198).

(β) Some conjunctions are either entirely Epic— *e.g.*, εἰς ὅ κε(ν)—or chiefly and characteristically so ; *e.g.*, εὖτε, ἦμος (τῆμος correl.).

(γ) Where in Attic τάχιστα is used (ἐπεὶ τάχιστα) τὸ πρῶτον, τὰ πρῶτα are used in Epic.

(δ) Other conjunctions present little or no difficulty, being used as in Attic ; *e.g.*, ἐπεί, ἐπεί κε, ἐπεὶ ἄν (once), ἐπήν, ἐπεὶ δή, and ἐξ οὗ.

The chief peculiarities of the Epic syntax are given below under the heads of the different conjunctions.

§ 78. εἰσόκε(ν) or εἰς ὅ κε(ν), *until, so long as.*

(1) With Subjunctive denotes either (a) *indefinite futurity, until,* sometimes with a *final* meaning ; *e.g.*, Il. ii. 332 (εἰς ὅ κεν ἄστυ ἔλωμεν, *until we have taken the town*) ; or (β) *indefinite duration, so long as,* sometimes with a *conditional* meaning ; *e.g.*, Il. ix. 609 (x. 89), εἰς ὅ κ᾽ ἀυτμὴ μένῃ, *so long as breath shall abide.*

(2) With Future Indicative, once, Od. viii. 318, εἰς ὅ κε . . . ἀποδώσει, *until he shall give back.*

(3) With Optative ; *e.g.*, Il. xv. 70.

§ 79. ἐπεί.

(1) With Subjunctive, of *indefinite frequency*, only twice without κέ(ν), ἄν, Il. xv. 363 (a simile), Od. xx. 86.

Elsewhere with κέ(ν), once with ἄν (Il. vi. 412), also ἐπήν even in similes where κέ(ν), ἄν, would of course not

be expected ; *e.g.*, Il. ii. 475, ix. 324.   See εὖτ' ἄν under
εὖτε, § 81.   But ἐπεί κε(ν), etc., usually occurs in the
subordinate clause of a simile, which, having once been
generally stated, is thereby felt to be familiar and so far
particular.   See § 69, 1.

(2) With Optative, of *indefinite frequency*, Od. xxiv.
254, Il. xxiv. 14 (as in Attic).

But ἐπεὶ ἄν, Il. ix. 304, Od. iv. 222 ; ἐπήν, Il. xxiv.
227, in all cases after another Optative.

§ 80. ἕως, εἵως, εἷος, *whilst, so long as, until*.

(1) With Indicative, of *definite duration*, with correla-
tive τέως (τόφρα δέ, δέ, etc.) ; *e.g.*, Il. xv. 39, x. 507, Od.
xii. 327.   Generally Imperfect Indic., but sometimes
aorist ; *e.g.*, Il. xi. 342, Od. v. 123.   It also means *for a
while, so long* ; *cf.* Il. xii. 141, being used adverbially.

(2) With Subjunctive, always with κέ(ν), just like εἰς ὅ
κε(ν) q. v.

(3) With Optative, of *indefinite futurity*, usually with-
out κέ(ν); *cf.* Od. v. 386, xxiii. 151.   With κέ(ν), Od. vi.
78 (preceded by τόφρα).

§ 81. εὖτε, *when*.

(1) With Indicative, of *definite past time*, with corre-
latives τῆμος δή, καὶ τότε δή, ἔπειτα, etc.   *Cf.* Il. vi. 392
(εὖτε ἵκανε . . . ἔνθα ἦλθε), Od. xiii. 393.

(2) With Subjunctive, of *indefinite futurity* ; *e.g.*, Il. ii.
778 (εὖτ' ἂν ἕλωμεν), Od. i. 192.   Once without κέ(ν), ἄν,
Od. vii. 202, of *indefinite frequency*, εὖτ' ἔρδωμεν, *when-
ever* ; εὖτέ κεν does not occur, but εὖτ' ἄν occurs with the
subj. (Il. i. 242, xix. 158, Od. i. 192), and in a few other

places in general statements of *indefinite frequency* where ἄν would not be expected. See ὡς δ' ὅτ' ἄν in similes under ὅτε (§ 83). These are instances of the tendency to use κέ(ν), ἄν, where the statement is not particular. See § 69.

(3) Not found with the Optative.

§ 82. ἦμος, *when.*

Generally with correlatives, τῆμος, δὴ τότε, ἄρα, etc.

(1) With Indicative, of *definite past time; e.g.,* Il. i. 475 (ἦμος δ' ἠέλιος κάτεδυ . . . δὴ τότε κοίμησαντο, *when the sun went down . . . then they rested*). Once with Present Indic. (of a fixed hour of the day), Il. xxiii. 226 (ἦμος εἶσι . . . ἐμαραίνετο, *when the (morning star) goeth forth . . . the fire was dying away*).

(2) With Subjunctive, once in Od. iv. 400, of *indefinite frequency* (ἦμος ἀμφιβεβήκῃ . . . τῆμος εἶσι).

§ 83. ὅτε, ὁπότε ὁππότε, *when, whenever.*

(1) With Indicative, *when,* Il. iii. 173 (ὁπότε ἑπόμην) ; Od. xviii. 409 (with Perf. = Pres. ὁππότε θυμὸς ἄνωγε). With Fut. Indic. and κέ(ν) as with Subj., Od. xvi. 262 (ὁππότε κεν θήσει) ; *cf.* εἰς ὅ κε(ν) with Fut. Indic.

(2) With Subjunctive, with or without κέ(ν), ἄν, ὁπότε κε(ν), and ὁπότ' ἄν being used like ὁπόταν in Attic. ὅτε without κέ(ν), ἄν is often used with the Subj. in a *frequentative* sense, *whenever* (Il. i. 80, Od. vii. 72). And often in similes ὡς ὅτε, ὡς ὁπότε, *as when (ever).* In some

instances ὡς δ' ὅτ' ἄν instead of ὡς δ' ὅτε, ὡς δ' ὅτ' ἄν having seemingly become a stereotyped phrase (*e.g.*, Il. xv. 170, xix. 375, Od. v. 394). (See Monro's note, *H. G.*, p. 209.)

(3) With Optative, *frequentatively* as in Attic, and without κέ(ν) ἄν except once (Il. ix. 524). ὅτε (= εἴ ποτε, *si quando*), especially ὅτε μή (*nisi cum, nisi quando*), carry with them a *conditional* force. See Il. xxi. 428, ὅτ' Ἀργείοισι μαχοίατο, *if ever they should fight.* Il. xiv. 248, ὅτε μὴ κελέυοι, *unless*, or *except whenever.*

§ 84. ὄφρα.

(1) With Indic. of *definite duration, whilst, so long as* (*e.g.*, Il. ii. 769); often with correlative τόφρα (*e.g.*, Il. iv. 220).

(2) With Subjunctive like εἰς ὅ κε(ν), and ἕως either (*a*) *semi-final, until*, Il. i. 509, ὄφρ' ἄν τίσωσι, in Il. i. 82 without ἄν; or (*β*) *semi-conditional, so long as*, seldom with κέ(ν), ἄν, Il. ii. 346, with κέ(ν), Il. vi. 258.

(3) Optative without κέ(ν), ἄν, in *semi-final* sense, Od. xii. 437, xx. 80. With ἄν, Od. xvii. 298 (*indefinite futurity*).

§ 85. ὡς, ὅπως, ὅκως, *when*, i.e., *as soon as.*

(1) With Indicative (Aorist), *e.g.*, Il. xx. 424, ὡς εἶδ', ὡς ἀνεπᾶλτο, *as he saw him, so he sprang up, ut vidit;* see line 421, ὡς ἐνόησε . . . κάρ ῥά κέχυτο. Also see Il. xiv. 294, xix. 16, and *cf.* notes to Verg. Eclog. viii. 41.

ὡς with Imperf., Il. xxiii. 871, is dubious, defended by Leaf, doubted by Monro.

ὅπως, ὅκως, in same sense as ὡς (Il. xi. 459, Od. iii. 373).

§ 86. πρίν (πρίν γε, πρίν γ’ ἤ), πάρος, *before.*

(Usually with correlatives πρίν, πάρος, πρόσθε(ν).)

(1) With the Infinitive (aorist). This may be said to be the regular Homeric construction of πρίν after both affirmative and negative clauses ; *e.g.,* Il. i. 98, Il. vi. 465, and *passim.*

Often with Accus. and Infin.; *e.g.,* Il. ii. 414, and elsewhere.

(2) With the Indicative, only in the phrase πρίν γ’ ὅτε (Il. ix. 588, Od. iv. 180).

But a passage like Il. i. 29 (τὴν δ’ ἐγὼ οὐ λύσω · πρίν μιν καὶ γῆρας ἔπεισιν, *ere that, sooner shall old age shall come on her*) shews how the Adverb πρίν might become the Conjunction πρίν with the Indicative.

(3) With the Subjunctive, in general ·statements without κέ(ν), ἄν ; *e.g.,* Od. x. 174. If the statement is particular, πρίν γ’ ὅτ’ ἄν is used, Od. ii. 374 ; or ἀλλ’ ὁπότ’ ἄν δή, Il. xvi. 62.

(4) With the Optative, as in Attic in *semi-obliqua ; e.g.,* Il. xxi. 58, πρίν γ’ ὅτε, Il. ix. 488.

πάρος is used with the Infin. like πρίν ; *e.g.,* Il. vi. 348, Od. i. 21.

§ 87. CONCESSIVE SENTENCES.

(1) καὶ εἰ, *even if (etiam si),* καί emphasising the supposition which follows ; and εἰ καί, *if even,* καί emphasising a particular word or expression which follows, are common in Homer as in Attic. The Subjunctive is used with or without κέ(ν) as the case may be ; *e.g.,* καὶ εἴ κε πύθηαι, Il. v. 351 ; καὶ εἰ ὄρηται, Od. xvi. 98.

(2) καί περ occur in Homer separated by other words; *e.g.*, καὶ ἀχνύμενός περ ἑταίρου, Il. viii. 125; καὶ οὐκ ἀγαθόν περ ἐόντα, Il. ix. 627. Each word retains its proper force: καί, *even, also*; ἀχνύμενος, *while grieving*; πέρ, *exceedingly*.

(3) πέρ often gives a *concessive* force to εἰ or ἤν. Il. iv. 262, εἴ περ πίνωσιν; Od. v. 355, εἴ περ γάρ κεν οἴχηται; ἤν περ γὰρ κῆται, Il. xix. 32 (see Od. xvi. 276). In the same way εἰ γ' οὖν οἴχηται, Il. v. 258.

(4) οὐδ' εἰ in negative concessive sentences as in Attic; *e.g.*, Il. xxii. 349, οὐδ' εἴ κεν στήσωσι; Od. i. 203, οὐδ' εἴ περ ἔχῃσι.

> N.B.—For the use of emphasising, affirmative, and inten-
> sive particles in concessive sentences, see § 68, Para-
> taxis.

§ 88. FINAL SENTENCES.

(1) μή alone is used with the Subjunctive and Optative without κέ(ν), ἄν; *e.g.*, Od. vi. 273, ἀλεείνω φῆμιν μή τις ὀπίσσω μωμεύῃ, *I avoid lest rumour some one rebuke* (*cf.* Il. vi. 845, with Optative).

(2) ὡς, ὅπως, with or without κέ(ν), ἄν, with subj. and opt., Il. i. 32, σαώτερος ὥς κε νέηαι, *that so thou may'st go away the safer;* Il. vii. 293, ὡς εὐφρήνῃς; Il. xix. 331, ὡς ἂν ἐξαγάγοις; Od. viii. 28, ὥς κεν γένοιτο. Without κέ(ν) ἄν with Opt., Il. xxiii. 361, Od. vi. 113.

> N.B.—With the Subjunctive ἵνα, as in Attic, does not
> take κέ(ν), ἄν. Od. xv. 156, given by Seiler as the
> exception, not being a case in point, as κέν may
> belong to ἤ, ἦ : ὡς generally takes κέ(ν), but also ἄν,

though ὡς ἄν may be modal, ὡς ἂν ἐγὼν εἴπω, *as I shall speak ;* ὅπως seldom takes κέ(ν), never ἄν.

With the Optative ἵνα, ὅπως, never take κέ(ν), ἄν ; ὡς sometimes takes κέ(ν), Od. ii. 53, or ἄν, Il. xix. 331.

(3) The Future Indicative is used in sentences which are *final* or *semi-final ; e.g.,* Il. xx. 301 (μή) ; Od. i. 57 (ὅπως), more often ὄφρα ; Il. xvi. 24, Od. vi. 218. But there is a double difficulty about these sentences : (*a*) they do not all appear strictly final, and some may be classed under § 89 ; (β) we cannot always be sure whether the verb is from a Fut. Indic. or an Aor. Subj.; *e.g.,* ἀπολούσομαι, Od. vi. 219.

It is worth observing, however, that in late Greek (Hellenistic) the Fut. Indic. is thus used. (See Winer, sect. xli.)

(4) Relative Final sentences, ὅς, ὅς τις ; also ὁ, ἡ, τό, used as a Relative.

> (*a*) Subjunctive usually with κέ(ν); Il. ix. 165, οἵ κε τάχιστα ἔλθωσι, without κέ(ν) ; Od. xviii. 335, ὅς τις σ' ἐκπέμψῃσι.

> (β) Optative with κέ(ν) as a rule ; *e.g.,* Il. i. 64, ὅς κ' εἴποι. *Cf.* vii. 342, xxi. 336, Od. v. 166, x. 432. Once without κέ(ν), Il. xxii. 348 (*semi-final, semi-consecutive*).

> (γ) Future Indicative (*semi-final ?*), Il. i. 174, and ii. 2, 229.

Negative Relative sentences of this form ; *e.g.,* οὐκ ἔσθ' ὅς κεν ἵκηται, Od. vi. 201 ; οὐκ ἔσθ' ὅς τις φύγῃ, Il. xxi. 103, are as much *consecutive* as *final,* since they give not so much the purpose as the characteristics.

H

Obs. 1. These relative sentences are much commoner in the Odyssey than the Iliad. Mr. Goodwin (Moods and Tenses, § 65, 1 N. 3) observes that they survive in Attic only in such exceptional and quasi-deliberative phrases as ἔχει ὅτι εἴπῃ. The Homeric construction reappears, however, in late Greek ; *e.g.,* ad Hebr. viii. 3, ὅθεν ἀναγκαῖον ἔχειν καὶ τοῦτον ὃ προσενέγκῃ.

Obs. 2. Past tenses of the indic. with ἵνα and other final conjunctions expressing an unfulfilled purpose are not found in Homer. But analogous constructions are found ; *e.g.,* Il. vi. 345, ὥς μ' ὄφελε . . . οἴχεσθαι προφέρουσα . . . θύελλα . . . ἔνθα με κῦμ' ἀπόερσε, *Ah ! would that a storm-wind had borne me onward . . . where the billow would have swept me away* (see l. 350 lower down). So Od. i. 218, ὃν ἔτετμε ; and Od. iv. 178, οὐδέ κεν διέκρινεν . . . πρίν γ' ὅτε ἀμφεκάλυψεν. (See Monro, *H. G.,* 325 (*past tense by assimilation*) ; and *cf. unfulfilled conditions.*)

§ 89. MODAL OR OBJECT SENTENCES.

Modal (al. Object) sentences with ὡς, ὅπως, with verbs like φράζομαι, πειράω, πειράομαι, μερμηρίζω, ὁρμαίνω.

(*a*) With Subjunctive, with or without κέ(ν), ἄν, but ὅπως does not take ἄν ; Od. i. 205, φράσσεται ὥς κε νέηται ; so Il. iv. 66.

(*β*) With Future Indicative (but not common as in Attic) ; *e.g.,* φραζώμεθ' ὅπως ἔσται τάδε ἔργα, Il. iv. 14, with κέ(ν), Od. i. 269.

(*γ*) With Optative, without κέ(ν), ἄν, Il. ii. 3, xxi. 137.

Obs. It is very difficult to bring these sentences with ὡς and ὅπως under one description. Something depends upon the principal verb; *e.g.*, after μηρμηρίζω or ὁρμαίνω, a sentence with ὅπως looks like an Indirect Question; *e.g.*, Il. xxi. 137, ὥρμηνεν ὅπως παύσειε (πῶς παύσω;); after λίσσομαι, the sentence is like an Indirect Petition; *e.g.*, Od. iii. 19, λίσσεσθαι ὅπως νημερτέα εἴπῃ. Very often, again, it is difficult to distinguish them from ordinary Final sentences.

§ 90. CONSECUTIVE SENTENCES.

In Homer the Infinitive alone, as a rule, expresses the consequence of the Verb or Noun ; *e.g.*, Od. ii. 60, ἡμεῖς δ' οὔ νύ τι τοῖοι ἀμύνεμεν, *we are not such (as he was) to ward off.* This, in Attic, would be τοιοῦτοι οἷοι (or ὥστε) ἀμύνειν.

Consecutive sentences of the ordinary Attic form are exceedingly rare in Homer. Thus—

(1) ὥς τε with the Infinitive occurs only twice, Il. ix. 42. θυμὸς ἐπέσσυται ὥς τε νέεσθαι, *thy heart is bent on departing,* lit. *is bent so as for departing* (the τε being generic, see § 125 (2)). The other place is Od. xvii. 20 (τηλίκος . . . ὥς τε πιθέσθαι).

(2) ὥς τε is not found with the Indicative.

(3) Relative pronouns, οἷος, ὅσος, with the infin. are almost equally rare, and all in the Odyssey; *e.g.*, v. 484, ὅσσον ἔρυσθαι; ix. 160, οἷος κήδεσθαι; xxi. 117, οἷος ἀνελέσθαι; xxi. 173, τοῖον . . . οἷον ἔμεναι.

(4) ἐφ' ᾧ, ἐφ' ᾧ τε, in the familiar Attic restrictive sense, do not occur in Homer.

(5) For relative sentences virtually consecutive, see § 88 (4).

§ 91. CAUSAL SENTENCES.

(1) ἐπεί, ἐπεὶ δή, but not ὡς, are causal conjunctions
as in Attic ; *e.g.*, Il. i. 231, ἐπὶ οὐτιδανοῖσιν ἀνάσσεις ; Il.
xiv. 65, ἐπεὶ δὴ μάχονται.

(2) For the Causal, or rather explanatory, ὅ τι, see
§ 59.

διότι is not Homeric.　Nor, again, is the use of ἅ τε
with the Participle, though such lines as Il. xi. 779 and
xxii. 127 shew how the construction would grow up.

(3) ὅς, alone with the Indic., is used in a *causal* sense ;
e.g., Il. ii. 275, ὃς ἔσχ᾽ ἀγοράων, *that he hath held him
from harangues.*　So Od. xviii., ὃς ἔασας.　But ὅς (ὅς τις)
γε is not Homeric.

§ 92. WISHES.

(1) The Optative may express a wish, the fulfilment of
which is hopeless, though this is not implied in the form.

<div style="text-align:center">

εἴθ᾽ ὡς ἡβώοιμι, βίη δέ μοι ἔμπεδος εἴη.

Il. vii. 157.

</div>

Ah ! would that I were thus young, and my force unabated !

This is, however, in strict accordance with the true
nature of the Optative (see § 73).　*Cf.* Vergil's imitation
(Aen. viii. 560), *O mihi praeteritos referat si Iuppiter
annos.*

(2) Wishes capable of fulfilment are expressed by the
Optative alone (see § 73) or with εἰ, εἰ γάρ, αἰ γάρ, εἴθε,
αἴθε.　Observe, however, that εἴθε and αἴθε generally
denote wishes of "hopeless regret" (Monro) as above,

and (2) that in the Odyssey εἰ alone with the Optative never expresses a wish, but εἰ γάρ or εἴθε.

(3) Unfulfilled wishes are expressed much as in Attic; *e.g.*, ὡς ὄφελες ὀλέσθαι, Il. iii. 248 ; αἴθ᾽ ὄφελες ἧσθαι, Il. i. 415 ; ὤφελλον εἶναι, Il. vi. 350 (after ὥς μ᾽ ὄφελε with Infin. in 345) ; μὴ ὤφελλον (or ὤφελον) with Infin., Il. ix. 698.

CHAPTER VIII.

PREPOSITIONS.

§ 93. Prepositions in Homer are used in the following
ways :—

   I. As Adverbs.

   II. In connexion with Verbs : (*a*) loosely (Tmesis) ;
       (*β*) in Composition.

   III. In construction with the oblique cases of Nouns
        and Pronouns.

I. Prepositions as Adverbs, *nearly always of place.*

   1.   λευκὴ δ᾽ ἦν ἀμφὶ γαλήνη.
                                     Od. x. 94.

        And there was a fair calm on either hand.

                         ἐν μὲν Ἀχαιοί,
      ἐν δ᾽ Ἐτεόκρητες μεγαλήτορες, ἐν δὲ Κύδωνες * * *
      τῇσι δ᾽ ἐνὶ Κνωσός.
                                     Od. xix. 175.

                  There (are) Achaeans,
And there great-hearted Cretans of the Cretans, and there Cydo-
      nians,
And there (among these towns) is Cnosus.

2. The following are frequently used as Adverbs :—

ἀμφί, *on both sides, all around.*
ἐν, ἐνί, εἰνί, εἰν, *there, among.*
ἐπί, *over, besides, behind* (opposed to πρό, *in front*).
παρά, παραί, πάρ, *besides, at hand.*
περί, *around, beyond, beyond measure,* i.e., *exceedingly.*
πρός, προτί, ποτί, *in addition, moreover.*
ὑπό, ὑπαί, *underneath.*

3. Others are less often used Adverbially :—

διά, *apart.*
πρό, *in front,* or *forward.*
ἄνα, *up! arise! sursum!* (observe the accent).

N.B.—εἰς is not used as an Adverb, but εἴσω ; similarly ἄνω,
    not ἀνά (except ἄνα above).

II. (*a*) In loose connexion with a Verb, *i.e.*, separated
from it by "Tmesis".

1. *E.g.*, ἐξ ἔρον ἔντο (*passim*), *famem exemerunt.*
        πρὸς ἀλλήλους ἀγόρευον (*passim*), compared with
          τὸν προσέφη.
        μετὰ δὲ πρέπει ἀγρομένοισι (Od. viii. 172), compared
          with πᾶσι μετέπρεπε Μυρμιδόνεσσι (Il. xvi.
          194).

2. Observe, however, that a Preposition may occur in the
    same sentence as a Verb, and yet not affect its sense;
    i.e., the Preposition may be used Adverbially, and
    not in "Tmesis". The test is whether the Preposi-
    tion changes the meaning of the Verb as it does in
    composition,

περὶ γάρ μοι Ὀλύμπιος ἄλγε᾽ ἔδωκεν
ἐκ πασέων.

<div align="right">Od. iv. 722.</div>

*Olympian Zeus hath given me sorrows beyond measure
Above all women.*

Here πέρι is an Adverb, and does not alter the meaning of
ἔδωκεν.

περί τ᾽ εἰμὶ θεῶν, περί τ᾽ εἰμ᾽ ἀνθρώπων.

<div align="right">Il. viii. 27.</div>

I am beyond (surpass) gods, and beyond men.

Here περί -εἰμί (περίειμι) changes the meaning of εἰμί as
prae changes *sto* to *praesto.*

N.B.—The change of accent.

3. ἀπό, ἐν, ἐξ, διά, κατά, παρά, σύν, are often used in
Tmesis.

(β) In composition with Verbs.

τὸν δ᾽ ἀπαμειβόμενος προσέφη κ. τ. λ. and *passim.*

III. Prepositions with oblique cases of Nouns and Pronouns.

Before giving details it may be remarked:

1. That in Homer the literal sense of *place* and *local
   relation* is predominant, *derivative* and *figurative*
   senses being limited, while in Attic precisely the
   reverse is the case.

2. As a corollary from the above, in Homer many pre-
   positions take a Dative (*i.e.*, Locative mostly) which
   have ceased to do so in Attic prose, though the

construction survives occasionally in the conventional and traditional idiom of poetry. Thus ἀνά, ἀμφί, μετά, are not used with the Dative in Attic prose, παρά and σύν rarely so.

3. And, again, with the Genitive, Prepositions in Homer mostly express local relations, the derivative and figurative senses being few and simple, sometimes semi-local (see ἀμφί, διά, μετά, περί).

    Thus παρά, with the Genitive in Homer, means only *aside from*, and does not, as in Attic, denote the personal source or agent (*e.g.*, συμβουλεύεσθαι παρά τινος, *to be advised by anyone*, is Attic, not Homeric). Similarly the many adverbial Attic phrases formed with διά, ἐκ, πρός (*e.g.*, δι' ὀργῆς, *angrily*; ἐξ ἀπροσδοκήτου, *unexpectedly*; πρὸς βίαν, *by force, forcibly*), are unknown to Homer.

§ 94. ἀμφί (ἀμφίς).

(1) With Dative (mostly in Locative sense) frequently : *on both sides, about.*

    Also fig. ἀμφ' Ἑλένῃ μάχεσθαι (Il. iii. 70), *to fight about for Helen* (see Gen.).

(2) With Genitive, twice, Il. xvi. 825, μάχεσθαι ἀμφί (like περί), *to fight about, for;* Od. viii. 267, ἀείδειν ἀμφί, *to sing about.*

    Obs. ἀμφίς is found with all three cases ; with Gen. meaning *aside from*, with Dat. and Acc. *about.* It is an " improper " Preposition (see § 105).

§ 95. ἀνά.

(1) With Dative : χρυσέῳ ἀνὰ σκήπτρῳ (Il. i. 15), *upon a golden staff* (see Il. xv. 152).

(2) With Genitive, three times in the Odyssey, always ἂν νηός ; *e.g.*, xv. 284, ἂν νηός ἐβήσετο (*went up*, or *climbed on board*) : νηὸς ἐπιβαίνειν simply *to go on board*.

(3) With Accusative: *up along* or *through*, ἀν᾽ Ἑλλάδα, ἀνὰ στόμα (i.e., *in*) : in Od. iv. 41, ix. 209 (see Merry), Od. xxii. 175 (*cf.* 132), *with notion of mixing up ; κίον᾽ ἀν᾽ ὑψηλὴν ἐρύσαι, *to hoist* or *run up to a lofty pillar* (see Il. x. 466).

> N.B.—θύρην ἀγκλίνας (Od. xxii. 156), *leaving the door open or ajar.*

§ 96. διά.

(1) With Genitive, in local sense of passing *through*.

(2) With Accusative, *spread over* of space or time : ᾤκεον δι᾽ ἄκριας (Od. ix. 400), *dwelt over* (or *along*) *the heights ; διὰ νύκτα μέλαιναν, *throughout the dark night* (mostly in Od. and Il. x. or xxiv., but also in Il. ii. 40).

> διὰ στόμα like ἀνὰ στόμα, *through*, i.e., *in the mouth.*   διά, *with help of*, or *by means of* ; *e.g.*, διὰ μῆτιν Ἀθήνης (Il. x. 497) is not confined to Homer, being common in the Attic orators.

§ 97. κατά.

With Genitive :

(1) *Down from*, κατ᾽ Οὐλύμπου.

(2) *Down upon, in, over*, κατὰ χθονός, *down on* or *down into ; φᾶρος κὰκ κεφαλῆς εἴρυσσε* (Od. viii. 85), *he pulled his cloak over his head.*

§ 98. ἐπί.

With Dative, with verbs of motion (see παρά) frequently ; *e.g.*, ἵππους ἰθύνειν ἐπὶ Τρωσίν, Il. viii. 109.

ἐπ᾽ ἤματι, *for the day,* i.e., *in one day.*

ἐπὶ στίχας (*to move*) *in rows ;* ἐπὶ στάθμην ἰθύνειν, *either to straighten along* (*by*) *the line,* or *over* (adverb) *to straighten the line.*

§ 99. μετά.

(1) With Dative:

    a. *Between ; e.g.*, μετὰ χερσίν ἔχειν, *to hold in the hands ;* μετὰ φρέσιν, *in the heart or mind* (lit. *between the midriff - membranes, inter - praecordiorum membranas,* Ebeling) ; φιλότητα μετ᾽ ἀμφοτέροισι βάλωμεν (Il. iv. 16), *friendship between both.*

    b. *Among,* μετὰ μνηστῆρσιν, *among the suitors ;* μετὰ καὶ τόδε τοῖσι γενέσθω (Od. v. 224), *let this, too, be reckoned among those (other) former things.*

(2) With the Genitive (five times) *among :* twice in the Odyssey x. 320, xvi. 140, the other three times in what are considered later books of the Iliad (xiii. 700, xxi. 458, xxiv. 400 ; see Monro, *H. G.,* § 196).

(3) With Accusative (*among, after*), σφαῖραν ἔρριψε μετ᾽ ἀμφίπολον (Od. vi. 115), *she threw the ball at (to) a handmaid ;* μετὰ δαῖτας (Od. xxii. 352), *after banquets* (*possibly at banquets ;* see Merry, *ad loc.*).

§ 100. παρά, παραί, πάρ.

(1) With Dative (chiefly Locative), *beside, near,* παρὰ πατρί, παρὰ νηί, ὄχεσφι, βωμῷ, etc.

> *Obs.* that in Attic παρά is used almost exclusively with *persons.*

> παρά with Dative, also with verbs of motion (see ἐπί), πὰρ ποσὶ(ν) πεσεῖν.

(2) With Genitive, only in a local sense, *sideways (aside), from* and with *things* as well as *persons.*

> *Cf.* παρὰ μηροῦ, *aside from the thigh,* παρ᾽ ἑταίρου, παραὶ Διός.

§ 101. περί.

(1) With Dative (mostly Locative), *round on, about,* a common meaning. Also, figuratively, *about; e.g.,* περὶ οἷσι μαχειόμενος κτεάτεσσιν (Od. xvii. 471), *fighting for his own possessions.*

(2) With Genitive:

> *a.* Seldom in a local sense, *round* (twice in Od. v. 68, 130.

> *b.* In a figurative sense, *beyond, surpassing;* περὶ πάντων τίειν, *to honour above (beyond) all;* a common meaning in Homer, surviving in such Attic phrases as περὶ πολλοῦ ποιεῖσθαι.

> *c. Concerning,* a common meaning.

> N.B.—It is often exceedingly difficult to say whether περί should be taken as an Adverb (*exceedingly*) or as a Preposition with a case.

§ 102. πρός, προτί, ποτί.

Commonly used with all three cases in a local sense :

(1) With Dative : *resting near, at, beside.*

(2) With Genitive : *in the direction of;* e.g., πρὸς ἁλός, *towards the sea;* πρὸς νηῶν, ἵκετο ἠὲ πρὸς ἠοίων ἢ ἑσπερίων ἀνθρώπων (Od. viii. 29), *is come either from the men of the east, or of the west (come from that direction or quarter).*

(3) With Accusative : *towards,* or *against,* or *to;* ἰέναι πρὸς ἠῶ (*towards the east*) μάχεσθαι πρὸς Τρῶας, *to fight against the Trojans;* πρὸς ἀλλή-λους ἀγόρευον, *were speaking to (with) one another.*

N.B.—πρός with Dative, *in addition to,* only in Od. x. 68.

§ 103. πρό.

Generally in a local sense, *forward, in front, in advance of;* seldom in a temporal sense, *before.*

> *Obs.* Ἰλιόθι πρό, οὐρανόθι πρό, *before, facing Ilios, heaven;* ἠῶθι πρό, *early in the morning;* πρὸ ὁδοῦ, *forwards on the way.*

§ 104. σύν, ἅμα, ὁμοῦ.

σύν with the Dative is commonly used in Homer, like μετά with the Genitive in Attic, *i.e., attended by, in com-pany with, helped by;* e.g., Ἀπόλλων Ἀρτέμιδι ξύν (Od. xv. 410). The use of σύν is chiefly confined to poetry. Attic prose writers (with the exception of Xenophon) use μετά with the Gen. σύν with the Dat., however

survives in certain expressions in Attic, *e.g.*, σὺν θεῷ
εἰπεῖν, and it is frequently met with in Inscriptions in
enumerations.   For μετά with Gen. in Homer, see
Monro, 196.

> *Obs.* In the sense of *simultaneously with* (of time),
> Homer uses ἄμα, not σύν: τοῖς ἄμα, also ἄμα πνοιῇσι
> (Il. xvi. 149), *swift as the winds;* ἅμ᾽ ἠελίῳ ἀνιόντι,
> *with the rising sun.* Again, ὁμοῦ, *together with* (*in
> company of*); ὁμοῦ νεφέεσσιν, *amid clouds;* μοι ὁμοῦ,
> *together with me.*

§ 105. Improper Prepositions.

The following "improper" prepositions, *i.e.*, Adverbs
which are joined to cases, chiefly the Genitive, are the
most characteristically Epic.

(1) With the Genitive:

ἄνευθε(ν), *without, apart.*	ἔνδοθε(ν), ἔνδον, *within.*
ἄντα, ἄντιον, *in presence, before.*	ἰθύς, *straight at.*
ἀντικρύ, *opposite, right against.*	μεσσηγύς, *betwixt.*
ἐγγύθι, *near.*	μέσφα, *until.*
ἑκάτερθε, *on either side.*	νόσφι, *aloof, apart, except.*
ἕκητι, *by aid of.*	πέρην, *beyond, over against.*
ἔκτοθι, *outside, far from.*	τῆλε, τηλόθι, *far from.*
ἔκτοθε(ν), ἔκτοσθε(ν), *separate from.*	ὕπαιθα, *sideways from, under.*

(2) With the Dative:

ἄμα, *at same time with.*	ὁμοῦ, *together with.*
μίγδα, *together with.*	ὁμῶς, *together with, equally as* (Ἀίδαο
	πύλῃσι, Il. ix. 312).

> N.B.—ἀμφίς (see ἀμφί), εἴσω (see εἰς), and ὡς, *to*, with
> Accus. (Od. xvii. 218), are also improper preposi-
> tions.

§ 106. DOUBLE PREPOSITIONS.

In Homer we find combinations of two, sometimes of three, Prepositions. Those which combine are— ἀμφί, περί: ἐξ with παρά, ὑπό, διά: and πρό with ἀπό, διά, περί: *e.g.*—

> ἀμφὶ περί (sometimes incorrectly written ἀμφιπερί), Il. ii. 305, *round about;* περί τ᾿ ἀμφί, Il. xvii. 760.
>
> δίεξ, Od. xxii. 433 (and elsewhere), διὲκ μεγάροιο, *through and out of the hall*, also *throughout.*
>
> Similarly παρέξ and ὑπέξ.
>
> These are sometimes prepositional, sometimes adverbial. ἀποπρό, *far away;* διαπρό, *right through;* περιπρό, *round and before* or *in front of;* are adverbial except διαπρό in Il. v. 281.
>
> We have also in composition ὑπεκπροθέω, *to run on before;* and προπροκυλινδόμενος, *onward (ever), onward rolling.*

CHAPTER IX.

PARTICLES.

§ 107. ἀλλά, αὐτάρ, ἀτάρ, αὖ, αὖτε.

All these particles are *adversative*, marking a contrast.

(1) ἀλλά is strongly *adversative* (*but*) ; hence is also used in energetic appeals, ἀλλ' ἄγε, ἀλλ' ἴομεν, *go to then, come go we.*

(2) αὐτάρ (αὐτ' ἄρ, Seiler) and ἀτάρ are *weakly adversative*, and often mere particles of connexion and transition.

(3) αὖ and αὖτε (αὖ τε) are also *weakly adversative*, but they cannot begin a sentence ; *e.g.*, νῦν αὖ. They generally go with δέ ; *e.g.*, οὗτος δ' αὖ. αὖ means *again*, but in this sense (*rursus*) αὖτις, not αὖ, is used.

§ 108. ἄρα, ἄρ, ῥά.

ἄρ and ῥά (enclitic) are apocopated forms of ἄρα.

(1) They *connect, continue,* or *infer ; so, accordingly, then ; e.g.*, ὡς ἄρα φωνήσας : Ἕκτορ, ἐγὼ δύστηνος ἰῇ ἄρα γιγνόμεθ' αἴσῃ ἀμφότεροι (Il. xxii. 477), *with one fate, then (it seems), we both were born.*

(2) With relatives and with causal conjunctions they explain a preceding statement (ὅς ῥα, Il. vi. 531 ; ὅτι ῥα, *just because*, Il. i. 56). So οὕνεκ' ἄρα, ἐπεί ῥα, εἴτ' ἄρ-εἴτε, *sive-sive* (*seu*) : πῶς τ' ἄρ ; τίς τ' ἄρ ; (sometimes written τίς τάρ ;).

(3) The Attic ἄρα ; is not Homeric : ἦ ῥα ; is used in the same sense.

§ 109. γάρ.

(1) γάρ (γέ and ἄρα) is *explanatory* as in all Greek.

(2) γάρ (*inceptive*) is Homeric as well as Attic. The explanation precedes what it leads up to (like our old English "*for that*") : Od. i. 337, Φήμιε, πολλὰ γὰρ ἄλλα οἶδας . . . τῶν ἕν γε ἄειδε, *for that* (*as, since*) *thou knowest* (*many songs*) . . . *sing just one of these.* Hence the use of ἀλλὰ γάρ, *but the fact* (*truth*) *is*, the subsequent clause which contains the explained point not being expressed ; Od. x. 201, ἀλλ' οὐ γάρ τις πρῆξις ἐγίγνετο κ. τ. λ., *but for that no avail came* (*of weeping*) . . . (*therefore I did something else*). For ἀλλὰ γάρ, see Riddell, *Digest*, § 147.

> Combinations : γάρ joins in forming several phrases expressive of *abrupt surprise*, or *impulsive emotion ;* πῶς γάρ ; *and how ?* τίς (τί) γάρ ; *why who ?* εἰ γάρ, *if only* (and so *oh that !*).

§ 110. γέ.

γέ (enclitic) is *selective*, that is, it picks out a word or phrase for special notice without heightening the degree (like πέρ). *E.g.*, Od. xxiv. 259, εἰ ἐτεόν γ' Ἰθάκην τήν δ' ἱκόμεθα, *if it be really true that we are come to Ithace ;*

I

Il. vii. 281, τό γε δὴ καὶ ἴδμεν ἅπαντες, *this one thing we
all know.* But though the selective force of γέ is dis-
cernible, yet we often have to leave it untranslated in
English ; *e.g.,* Od. viii. 488, ἢ σέ γε Μοῦσ᾽ ἐδίδαξε . . .
ἢ σέ γ᾽ Ἀπόλλων, *whether it be Muse that taught thee
. . . or Apollo.*

> Combinations : (a) With other particles, etc. : ἄρα γε, ἐπεί
> γε, εἴ γε (*if only, si quidem* ; in its Conditional sense,
> *if that is to say*), πρίν γε, etc.

> (β) With Pronouns, ἐγώ, ὁ, ὅς, οὗτος, ὅδε, so that they are
> sometimes written ἔγωγε, ὅγε, etc.

> N.B.—ὅς γε has not the Causal force which it bears in
> Attic.

§ 111. δέ.

δέ has the same force in Homeric as in later Greek.
Its function is to join a second clause (or subsequent
clauses) to a first clause. This in itself implies a con-
trast, and so δέ is *adversative* (*but*). The contrast, how-
ever, is often so little marked, that δέ is more usually
merely *connective* or *continuative* (*and*). The use of δέ
in Apodosis, resuming after a digression, is very common
in Homer.

δέ, however, plays a far more important part in Homer
than in Attic. As the chief instrument of Parataxis
(see § 68), it constantly connects co-ordinate clauses,
where in Attic some form of subordinate clause would
be used, so that even if, from a desire to imitate Homeric
simplicity, we translate δέ by *and*, it constantly has the

force of *for, whereas, so that*, etc. This power of δέ is not lost in Attic, but does not exist to anything like the same extent.

§ 112. δή.

δή—like the Latin *iam, now, at last, by this time, really* —marks the *critical point or stage reached*. Strictly it is *temporal*; *e.g.*, Il. x. 252, ἄστρα δὲ δὴ προβέβηκε, *the stars have now moved onward*. Hence, metaphorically, its *expletive, emphasising*, or *determinative* force ; οἴκτιστον δή, *most lamentable of all; καρτιστοὶ δή, far (quite) the strongest (vel fortissimi)* ; πολλοὶ δή, *full many ; μὴ δή, do not I pray thee* (i.e., *go so far*). It is common in interrogative phrases, as πῶς δή; τίς (τί) δή; τίς γὰρ δή; and in such combinations as εἰ δή, αἰ γὰρ δή, ὅτε δή (τότε δή), ἐπεὶ δή (hence the later ἐπειδή), etc.

ἤδη is for ἦ (*affirmative*) and δή.

δή often suffers Synizesis with αὖ, αὖτε, οὕτως, etc. It is, then, sometimes wrongly written as if suffering Elision, δ᾽ αὖ instead of δὴ αὖ. For δή in εἰ δ᾽ ἄγε, see § 113.

δῆτα, δῆθεν, are not Homeric. δή που occur in Homer, yet not exactly in the sense of the Attic δήπου.

§ 113. εἰ δ᾽ ἄγε.

εἰ δ᾽ ἄγε (εἰ δ᾽ ἄγετε, Il. xxii. 381 ; εἰ δέ, Il. ix. 46, 262) is followed by an Imperative or a Subjunctive. The hypothesis which best explains this phrase is that εἰ is interjectional, δ᾽ the temporal δή, *now*, with ἄγε, so that it would be in Latin *eia iam age, ah ! now come !*

The phrase is generally explained as elliptical, εἰ βούλει, εἰ ἐθέλεις . . . ἄγε, but the fact that εἰ δ' ἐθέλεις (*e.g.*, Od. xvi. 82) occurs in its natural sense, as a second alternative, where δ' is δέ, throws no light on the hortatory εἰ δ' ἄγε. This explanation again assumes that εἰ, in the first instance, means *if,* whereas the hypothesis that the conditional εἰ was originally interjectional, and the sentence in which it occurs (the Protasis) was originally independent is at least tenable (see § 76, III., and Monro's *H. G.,* 321 ; also 318, 320).

§ 114. ἔμπης.

ἔμπης in Homer has the same meaning as ὅμως in later Greek, *nevertheless; e.g.,* Il. xix. 308, Od. iii. 209.

ὅμως, in the sense of *nevertheless,* occurs only in Il. xii. 393, and Od. xi. 565 (in latter place changed to ὁμῶς).

§ 115. ἦ.

ἦ is *affirmative,* making a *strong assertion:*

(1) Il. i. 77, καί μοι ὄμοσσον ἦ μὲν μοι ἀρήξειν, *swear that thou wilt in very deed help me.*

(2) As with all particles of strong assertion, the effect may be *concessive* (see § 68). Il. xxii. 280, ἤμβροτες, οὐδ' ἄρα πώ τι ἠείδης . . . ἦ τοι ἔφης γε, *thou hast missed me, not yet it seems hast thou known . . . in very truth* (i.e., *though, and yet) thou didst think,* etc. (see § 126, τοί).

(3) It is *interrogative*, or, more correctly speaking, it emphasises an interrogation. Il. i. 202, τίπτε εἰλήλουθας; ἦ ἵνα ἴδῃ; *why art thou come? is it that thou may'st see?* Il. v. 349, ἦ οὐχ ἅλις; *is it not enough?* And so often ἦ μή; *surely not? can it be that?* expressing incredulity (*e.g.*, Od. vi. 200).

Obs. It is doubtful whether η (read variously ἦ or ἤ) can be used in dependent questions. In the passages where it generally is printed (Il. viii. 111, Od. xiii. 415, xvi. 138, xiv. 325), εἰ probably should be substituted (see Monro, *H. G.*, 338).

Combinations: the chief combinations with ἦ are ἦ μήν (μάν, μέν); ἦ τοι (or ἤ τοι), ἦ δή (*i.e.*, ἤδη); ἦ ῥά, ἦ νυ, ἦ ῥά νυ, ἦ ἄρα δή, ἦ νύ τοι. For ἦ τε, see τε, § 125.

ἦ also combines with τί and ἐπεί. It seems best to write τίη rather than τί ἦ; but ἐπεὶ ἦ rather than ἐπειή.

§ 116. ἠέ or ἤ.

ἠέ (ἤ) is either

(1) *Disjunctive, or*, singly or correlatively, thus:

    (a) ἠέ (ἤ), *or.*

    (β) ἠέ (ἤ)—ἠέ (ἤ), *either—or* (aut—aut, Il. iii. 239; *sive—sive* (*seu*), Od. viii. 488).

(2) *Comparative, than*, after ἄλλος, ἕτερος, βούλομαι, φθάνω.

Combinations: ἠέ τε, ἠέ περ.

(3) *Interrogative*, in a *second question* (Latin *an*).
But observe that when thus used it should be
written ἦε (ἦ). We find—

(a) ἦέ—ἦε; Il. xiii. 251, 2. ἦέ—ἦ; Od. i. 174.

(β)　ἦε; Od. i. 226.

NOTE: (1) ἤ τε—ἤ τε disjunctive, *either—or*, read in
some places; *e.g.*, Il. xiii. 327 is dubious. Monro,
H. G., 340 n.

(2) εἰ—ἦε (ἦ) in a double question, read in several
places; *e.g.*, Il. ii. 367, Od. xxiv. 217 (αἴ), is dubious
for εἴ τε—εἴ τε. Monro, *H. G.*, 341 n.

§ 117. ἠμέν—ἠδέ (and ἰδέ).

ἠμέν—ἠδέ are copulative, *both—and*.
ἠδέ alone, also ἰδέ, by themselves, mean *and*.

§ 118. θήν.

θήν (enclitic) *emphasises an assertion;* *e.g.*, Il. xi. 365,
ἦ θήν σ᾽ ἐξανύω, *yea verily I will destroy thee;* sometimes
with *sarcasm;* *e.g.*, Il. ii. 276, οὔ θην πάλιν, *not again I
trow.*

θήν has much the same sense as the non-Homeric
δήπου and δῆθεν (*I suppose,* with a sarcastic force).

§ 119. καί.

καί has the same double force as in later Greek: (1)
copulative, and (2) *expletive, even;* *e.g.*, καὶ ἀμείνων, *even
better;* καὶ λίην, καὶ μάλα. But when expletive it is
sometimes separated from the word which it emphasises,
as καὶ ἴδμεν ἅπαντες (Il. vii. 281), for καὶ ἅπαντες ἴδμεν.

§ 120. μάν, μήν, μέν.

(1) Three particles of common origin and similar meaning. The Doric from μάν is almost confined to the Iliad (twice in the Odyssey). *Mén* is the commonest of the three. They make an *emphatic* and *animated assertion—truly, surely, verily, indeed.*

> ἦ μάν αὖτ' ἀγορῇ νικᾷς.
>
> Il ii. 370.

Now, by my faith again, thou surpassest in speech.

> ὧδε γὰρ ἐξερέω, καὶ μὴν τελελεσμένον ἔσται.
>
> Od. xvi. 440.

Thus will I speak forth, and verily it shall be accomplished.

> ἀνδρὸς μὲν τόδε σῆμα πάλαι κατατεθνηῶτος.
>
> Il. vii. 89.

See here is the barrow of a man who died long ago.

(2) Like all particles of emphatic assertion they may become *concessive.* In a first clause — followed by a subsequent clause with δέ, αὐτάρ, ἀλλά—they have the force of the Latin *quidem* (*ioco uti illo quidem licet, sed* Cic. Off. i. 103), English *indeed* (I *indeed* baptise you with water, *but* He that cometh after me, etc.) ; in a second clause they have the force of *tamen, yet, notwithstanding, still.*

οὐδε μὲν οὐδ᾽ οἳ ἄναρχοι ἔσαν, πόθεόν γε μὲν ἀρχόν.

Il. ii. 703.

And indeed (though) these too were not leaderless, yet
They sorrowed for their lost leader (οὐδ οἵ = ne illi quidem).

οὔ φησιν δώσειν · ἦ μὴν Τρῶές γε κέλονται.

Il. vii. 393.

He saith he will not give : yet in good truth the Trojans bid him.

μέν in Homer has thus the same force as μήν. It is often attached to a single word, and marks the *resumption* of a clause after a digression ; *e.g.*, τοῦ μὲν ἔβη πρὸς δῶμα (Od. ii. 13), *it was to his house, then, that she went.*

This use of μέν = μήν survives to some extent in Attic ; *e.g.*, Soph. Phil. i., Antig. ii. 65 (*resumptive*), Plato, Meno 82 B. (῎Ελλην μέν κ. τ. λ.).

μέν marking the first clause in contrast to a subsequent clause or clauses with δέ is common to Homer with the Greek of all periods.

These three particles form many combinations with others :

(α) ἄγρει μάν, εἰ δ᾽ ἄγε μάν, ἄγε μήν, *come now* (hortatory) ; ἦ μάν, *ah verily;* οὐ μάν, *nay verily* (in a second clause) ; ἀλλ᾽ οὐ μάν, *yet surely not;* μή μάν (*yet may not*) ; ἦ μήν, *and yet surely;* καὶ μήν, *and see* (of a new person, thing, or point).

(β) μέν frequently combines with ἄρα, γάρ, δή, τοί (μέν τοι, hence Attic μέντοι), ἀτὰρ μέν, *but yet* (Attic ἀλλὰ μήν), καὶ μέν, *and yet* (Attic, καὶ μήν).

§ 121. οὐ and μή.

(1) Little need be said of οὐ and μή except that the primitive force of each—οὐ *contradictory*, and μή *deprecatory*—is very clearly seen in Homer.

(2) οὐ is regularly used with relatives, Il. ii. 302, οὓς μή, being the only instance to the contrary.

(3) οὐδέ (μηδέ) are either (1) negatively connecting, *and not*, or (2) negatively emphatic, *not even*.

(4) οὐδείς is οὐδὲ εἷς, *not even one*, and occurs in this sense (that of the later οὐδὲ εἷς), τὸ ὃν μένος οὐδενὶ εἴκων (Il. xxii. 459). οὐδείς, however, is rarely used (οὔ τις supplying its place); it mostly occurs in the neuter accus. οὐδέν, which is often adverbial, *in nothing*, i.e., *not at all*. οὐδεμία fem. does not occur.

μηδείς is post Homeric; μή τις is used instead. But μηδέν occurs once (Il. xviii. 500).

> NOTE on εἰ οὐ and εἰ μή. It is remarkable that except in one place (Od. ix. 410) εἰ οὐ is used with the Indicative when the εἰ clause precedes the principal clause, while εἰ μή is used when the εἰ clause follows (see Il. iv. 160, ix. 434-5, xv. 213-15). The εἰ clause more frequently precedes than not, especially in the Iliad, an order which so far confirms the view that it was itself an independent clause, perhaps of an interjectional character (εἰ being on this hypothesis an affirmative interjection). When, on the other hand, the principal clause comes first, the mere fact of inversion throws an emphasis on the εἰ clause, which assumes a deprecatory or prohibitory character. See Monro, *H. G.*, § 359 c.

§ 122. νύ.

νύ (enclitic), a weakened *νῦν* like our non-temporal *now, calls attention in an animated way* to what is going on ; *e.g.*, Il. i. 382, οἱ δέ νυ λαοί θνῆσκον, *and lo ! they were dying ;* sometimes with a touch of sarcasm, Od. vi. 277, ποῦ δέ μιν εὗρε ; πόσις νύ οἱ ἔσσεται αὐτῇ, *where did she find him ? look you she shall have him for her husband.* Hence it is used in such combinations as τίς νυ ; τί νυ ; οὔ νυ ; ἐπεί νυ ; ἦ ῥά νυ, etc.　*νύ* is confined to Epic ; *νύν* is twice read (Il. x. 105, and xxiii. 485) ; but in each case it is a question whether *νῦν* temporal should not be read with a slight change of the text.

§ 123. οὖν.

οὖν is not *inferential* as in later Greek, but *resumptive* and *connective*, and is used in *passing on* to a new point, or *dismissing* a previous point, *e.g.*, Il. ii. 350, φημὶ γὰρ οὖν, *so I say,* or *I say then ;* Il. ii. 3, Τρῶες κλαγγῇ ἴσαν . . . ὄρνιθες ὥς . . . αἵ τ' ἐπεὶ οὖν, *like birds . . . which when they* (οὖν here carries on the description begun). Often it refers to a small thing which will be conceded with regard to what has preceded (*utique, certe, well, anyhow, at least, after all*) ; Od. xi. 350, ξεῖνος τλήτω, μάλα περ χατίζων, ἔμπης οὖν, *though longing sore, yet anyhow.* This, the primary and original force of οὖν, is common also in later Greek, and in Homer is brought out by the selective γέ in the combination γ' οὖν (Attic γοῦν).

Combinations : οὖν never occurs alone. The following
combinations occur : ἐπεὶ οὖν, ὡς οὖν, γὰρ οὖν, μὲν οὖν
(*accordingly*, continuing and adding something new ;
see Od. xxii. 448, xxiii. 142) ; οὔτ᾽ οὖν, *no not ;* Od.
ii. 200, οὔ τινα οὔτ᾽ οὖν Τηλέμαχον.

§ 124. πέρ.

πέρ (enclitic) is περί apocopated. As περί (*exceed-
ingly*) denotes a high degree, so πέρ heightens, giving
intensity, emphasis, or *precision ; e.g.,* Od. xix. 312, ὡς
ἔσσεταί περ, *exactly* (*just*) *as it shall be ;* Od. i. 315,
λιλαιόμενόν περ ὁδοῖο, *longing so to go on my way ;* Il.
x. 70, αὐτοί περ πονεώμεθα, *let us* (*and not others*), etc.
So ὅς περ, *the very one who ;* μίνυνθά περ, *a very little
while ;* ὅτε περ, *at the very moment, just when* (*cum
maxime*), πρίν περ, etc.

The intensive force may carry a *concessive* force
(*quamvis*) ; Il. xv. 164, κρατερός περ ἐών, *however strong
he be* (*quamvis fortis*) ; Il. i. 241, ἀχνύμενός περ, *for all
thy sorrow ;* Il. xx. 651, τά τε στυγέουσι θεοί περ, *such
things as the very gods abhor.*

For εἴ περ, see Concessive sentences, § 87.

καί περ are always separated except once (Od. vii. 224,
καί περ πολλὰ παθόντα) ; *e.g.,* καὶ ἀχνύμενοί περ, Il. ii.
270.

§ 125. τέ.

τέ (enclitic) has two distinct uses—
    (1) It is *copulative*, joining either words or clauses,
        thus :
            (α) —τέ.
            (β) τέ—τέ.
            (γ) τέ—καί.
            (δ) τέ—ἠδέ or ἰδέ.

τέ—τέ have a *parallelising* force ; *e.g.*, ὀλίγον τε φί-
λον τε, πατὴρ ἀνδρῶν τε θεῶν τε, τὰ τ᾽ ἐόντα τά
τ᾽ ἐσσόμενα, πρό τ᾽ ἐόντα.

(2) It is *generalising, i.e.*, it gives *characteristics* or
attributes, especially with relative pronouns and
adverbs (ὅς, ὅσος, οἷος, ὥς, ὅτε, etc.).

Ζεῦ πάτερ ὅς τε θεοῖς καὶ ἀνθρώποισιν ἀνάσσεις.

Od. xx. 112.

Father Zeus who rulest among gods and men.

For ὅσος τε, Il. iii. 12 ; οἷά τε, Od. iii. 73.

Consequently τέ is used in *maxims* (Il. i. 218), in
similes (Il. xv. 271-5), and *frequentatively* (ὡς ὅτε τε, Il.
ii. 147 ; ὡς εἴ τε, Od. ix. 314). Thus τέ is the very
opposite of κέ(ν) ἄν, with which it is rarely found in
combination (see § 69). τίς is made more indefinite
by the addition of τέ ; *e.g.*, Il. iii. 12, τόσσον τίς τε ἐπι-
λεύσσει, *so far a man seeth before him* (in a simile).

τέ accompanies many particles and conjunctions—ὥς
τε, ὅτε τε, καί τε, γάρ τε, but it does not form combina-
tions with them ; it affects the whole sentence, and not
the preceding particle.

Some Epic combinations are rare, some dubious, in
some again the force of τέ is not discernible. These
are—

(1) τ᾽ ἄρα, τ᾽ ἄρ (written τάρ by the Greek gram-
marians).

(2) ἦ τε, *indeed, surely.*

(3) ἤ τε, *than* (*e.g.*, Il. iv. 277, v. ll. ἠέ τε, or ἠΰτε).

(4) οὐδέ τε, μηδέ τε (Il. ii. 179, xv. 709). See Monro,
    H. G., § 332 fin.

The generalising force of τέ survives in the Attic ὥστε,
οἷός τε (εἶναι), ἐφ' ᾧ τε, ἅτε.   See also for ὅς τε, Aesch.
Sept. C., Theb. 501 (Dind.), ἥ τε.

The Latin *que* is identical with τέ; its generalising
force being seen in *atque, namque, itaque, quisque* (= τίς
τε), *ubique, uterque, quicunque.*

<h3 style="text-align:center">§ 126. τοί.</h3>

τοί (enclitic), like the Latin *certe*, makes a limited
assertion which is sure to be admitted ; Il. xxi. 110,
ἀλλ' ἔπι τοι καὶ ἐμοὶ θάνατος, *but thou knowest surely
that for me too death is at hand*.   Τοί thus easily acquires
a *concessive* force.

ἦ τοι or ἤ τοι is *affirmative* and *concessive*, marking a
"calm assurance" (Autenrieth) ; Il. vii. 451, τοῦ δ' ἦ τοι
κλέος ἔσται, *surely the fame thereof*; Il. xx. 280, ἦ τοι
ἔφης γε, *yet sure thou thoughtest so*.

τοίγαρ stands first in a sentence, much in the same
sense as the Attic τοίνυν, *connectively, so, accordingly,
then*.   τοιγαροῦν, τοιγάρτοι, are not Homeric ; but as to
the latter, see below.

It is often difficult to say whether τοί is the particle
or the unemphatic pronoun of the 2nd pers.; *e.g.*, Il. x.
413, τοιγὰρ ἐγώ τοι ταῦτα καταλέξω, *i.e.*, either τοιγάρ
. . . τοι by tmesis, or τοιγάρ, *to thee*.

Several combinations are post-Homeric : (*a*) ἤ τοι,
disjunctive, either—or; (β) καίτοι, *and yet*; (γ) τοίνυν,
therefore; (δ) μέντοι, *however*; though μέν τοι (Od. xxiii.
266) occurs in much the same sense as μέντοι.

TABLE OF CHARACTERISTIC EPIC INFLEXIONS
AND CONSTRUCTIONS.

(Epic and Homeric are here synonymous.)

§ 127. Observe two influences at work in producing
the development of Epic into Attic.
1. Analogy, *i.e.*, imitative formation. Instances are
given in § 27, § 31, *Obs.* 1, § 35, 1.
2. The tendency to attain uniformity by discarding
variety. Hence in Epic the multiplicity of
stems, suffixes, endings, and synonyms, many
of which have disappeared in Attic. The same
tendency is observable in Syntax, especially
in the loss of κέ(ν).

METRE AND PROSODY.

1. In Epic the continued existence is felt of certain
sounds which were afterwards lost, especially of *F.*
2. Elision of Diphthongs is permissible in certain
cases. P. 17.
3. Hiatus is common. P. 18.
4. Any two consonants, as a rule, lengthen a pre-
ceding short vowel. P. 19.
5. Short vowels are often lengthened for various
reasons. P. 20.
6. Some vowels which are short in Attic are either
long or variable in Epic. P. 23.

INFLEXION.

1. For case-endings peculiar to Epic, see §§ 17-19.
2. For Pronouns, see §§ 21-24.
3. The person-endings of Verbs, see §§ 45, 46.

TENSES.

1. Presents formed with the suffixes -νᾰ and -νῠ are mostly peculiar to Epic, forms in -εννυμι and -αννυμι being post-Homeric. § 31, 3rd class.

2. The Augment is as often as not omitted. § 27.

3. Reduplication is sometimes peculiar. § 28. In forming a collateral verb its effect is sometimes to intensify ; *e.g.,* παμφαίνω, πορφύρω, μαρμαίρω.

4. Assimilation of Verbs in -αω is peculiar to Epic. § 29.

5. "Strong Aorists," *i.e.,* Root-Aorists and Thematic Aorists, are commoner in Epic than in Attic, in the proportion of nearly 3 : 1. In Attic they mostly occur in the poets. No new "strong" Aorists were formed after the Epic period. The Root-Aorist in Attic is confined to "Verbs in -μι".

The varieties of the Aorist (§ 32 and § 33) have mostly disappeared ; *e.g.,* while the reduplicated Aorist is common in Homer, it survives in Attic only in ἤγαγον and εἶπον (for ἔειπον).

Accordingly in Attic we have practically two Aorists :

    (1) The Thematic Aorist (the 2nd Aorist or strong
        Aorist of Attic grammars and lexicons) ; and

    (2) The Sigmatic Aorist (the 1st or weak Aorist).

6. In the Perfect, stem-variation is the Epic rule (§ 34, 2). It survives in Attic as a rare exception ; *e.g.,* οἶδα,

ἴσμεν (for earlier ἴδμεν), ἕστηκα, ἕστᾰμεν, the last form being incorrectly described in lexicons and grammars as "syncopated".

The Perfect in -κα, which is only a variety in Epic, has become the regular Perfect in Attic.   § 35, 2.

Aspirated Perfects are practically unknown to Epic. § 35, 2.

7. The Contracted Future is rare in Epic.   § 37, 2, and § 38.

8. The Future Passive in -ησομαι is very rare in Epic, that in -θησομαι is unknown.   § 38, 5, *d.*

9. Frequentative Tenses are very common.

MOODS.

1. The Epic Subjunctive has in certain cases a short vowel (ε or ο) as its characteristic, according to rule. § 40.

2. The Infinitive has a variety of endings.   § 43.

VOICE.

The Middle is rather commoner in Epic than in Attic; *e.g.,* ὁρῶμαι, ἰδέσθαι, ἀκούομαι.

SYNTAX.

PRONOUNS.

1. ὁ, ἡ, τό, in Epic is chiefly a Substantive Pronoun. It is also a limited Relative.   Its later use as the Definite Article has been developed from its Attributive use. § 48.

2. Epic has two Definite Relatives (ὁ and ὅς), and two pairs of Indefinite Relatives (ὁ τις, ὁ τε, and ὅς τις,

ὅς τε). Attic has only the Definite ὅς and the Indefinite ὅστις. § 59.

3. οὐδείς and μηδείς are not Homeric, οὔ τις and μή τις being used instead. But see § 121, 4.

CASES.

1. The Adverbial Accusative is more extensively used in Epic than in Attic. § 60.

2. Certain uses of the Local Genitive are peculiar to Epic. § 61.

3. Certain uses of the Dative, especially with Verbs of Motion (see also Prepositions with the Dative), are peculiar to Epic. § 62.

INFINITIVE, § 66.

The Infinitive is hardly a Verbal Noun in Epic, and so is rarely, if ever, used with the Definite Article.

PARTICIPLE.

1. The attributive use is common in Epic (§ 67). Several words Participial in form are mere Adjectives in meaning; *e.g.*, οὐλόμενος, *accursed*, ἵκμενος, *fair* (*following*).

2. The Participle is not used with ἄν or κέ(ν). §§ 67, 71.

MOODS AND THE COMPOUND SENTENCE.

Parataxis is very common, as in all early literatures. § 68.

κέ(ν), which is much commoner than ἄν in Homer, has wholly disappeared in Attic.

For the Epic uses of κέ(ν) and ἄν see §§ 69-71.

K

MOODS.

1. The Independent Subjunctive and Optative are used much more freely in Epic than in Attic. Thus the Independent Subjunctive expresses the *speaker's determination*, and also makes a *confident future statement* both in affirmative and negative sentences, while in Attic its use is confined to Exhortations, Deliberations, and Prohibitions, all of which are also Epic usages. § 72.

The Independent Optative, again, even without κέ(ν) or ἄν expresses *remote possibility*.

2. In Subordinate Sentences the Subjunctive is used in Relative and Adverbial Sentences with or without κέ(ν) and ἄν, not indiscriminately, but in accordance with a very distinct principle (§ 69).

Similarly the Optative is used with or without κέ(ν) or ἄν. § 76, III. *a.*, and § 77, 2.

On the other hand, in Attic only one use of each Mood has survived, that of the Subjunctive with ἄν (the exceptions being rare and mostly poetical), and that of the Optative without ἄν.

The Optative in Homer also expresses an unfulfilled Condition, and a hopeless Wish. § 76, III., and § 92. In Attic these uses have passed on to the Indicative, which has, as a rule, gained at the expense of the two other Moods.

SEQUENCE.

What has been called the "Graphic Construction," *i.e.*, the Substitution of the Primary for the Historic Sequence after a Past Tense in the Principal Sentence,

is, according to the late Mr. Riddell (Digest of Platonic Idioms in his edition of the Apology, § 91), confined to cases " where the event contemplated as future in the Dependent Clause is still future at the moment of its being alluded to by the speaker," *e.g.*, Od. iii. 15, τοὔνεκα γὰρ καὶ πόντον ἐπέπλως, ὄφρα πύθηαι. Mr. Riddell shews that Plato (contrary to the general practice of Attic writers) follows the Homeric principle.

INDICATIVE.

The Future Indicative is used with κέ(ν) and ἄν. § 76, 1.

SUBSTANTIVAL SENTENCES, § 75.

1. The Indirect Statement with ὅτι or ὡς and Indicative is very rare in Epic after Verbs of *saying*, with the Optative it is unknown.

2. The Indirect Question with the Optative occurs only twice in Homer (in the Odyssey).

CONDITIONAL, § 76.

1. αἴ is used like εἰ.

2. ἐάν is not Homeric.

3. The Indicative Future is used with κέ(ν), and rarely with ἄν.

4. The Imperfect Indicative with κέ(ν) or ἄν refers to past time only.

5. εἰ alone without κέ(ν) or ἄν is freely used with the Subjunctive.

6. εἰ with κέ(ν) and once with ἄν is used in Protasis with the Optative.

7. The Optative with ἄν is used in Unfulfilled Conditions (see Wishes).

8. εἰ with the Optative is not used frequentatively.

9. For εἰ οὐ and εἰ μή see § 121, note.

TEMPORAL, § 77.

1. The Subjunctive is used without and with κέ(ν) or ἄν.

2. The Optative may be used with κέ(ν) or ἄν. See ἐπεί, ἕως, ὄφρα.

3. The Future Indicative is used with κέ(ν). See εἰς ὅ κέ(ν), ὅτε, ὄφρα.

4. Certain Conjunctions are exclusively or chiefly Epic. Conversely, certain Attic Conjunctions are unknown to Epic. § 77, 4.

5. The regular Epic construction of πρίν is with the Infinitive after negative or affirmative sentences.

CONCESSIVE, § 87.

εἰ-περ, ἤν-περ are Concessive.

FINAL, § 88.

1. The Relative (Definite and Indefinite) with the Subjunctive (as in Latin) with or without κέ(ν) and ἄν is used in Final Sentences, whereas in Attic the Indefinite ὅστις with the Future Indicative is used.

2. Unfulfilled Purposes expressed by Past Tenses of the Indicative are not found in Homer. But there are analogous constructions. See § 88, 4, *Obs.* 2.

MODAL, § 89.

The common Attic construction of ὅπως with the Future Indicative is rare in Epic, the Subjunctive being more commonly used.

CONSECUTIVE, § 90.

1. ὥς-τε with the Infinite is found only once in Homer.

2. ὥς-τε with the Indicative occurs nowhere in Homer.

3. οἷος, ὅσος with the Infinitive, are very rare and are found only in the Odyssey.

4. ἐφ' ᾧ, ἐφ' ᾧ τε Restrictive are not found in Homer.

CAUSAL, § 91.

1. ὡς is not Causal in Homer.

2. Neither διότι nor ἅ τε with the Participle are found in Homer.

3. ὅς (ὅς τις) γε Causal is not Epic.

WISHES, § 92.

The Optative expresses hopeless Wishes. See Conditional, 7.

PREPOSITIONS, § 93.

1. Prepositions are freely used as Adverbs. § 93, I., 2 and 3.

2. They are also freely used in Tmesis.

3. In Epic the primary and literal sense of the Preposition is predominant, in Attic the secondary and figurative sense. § 93, III., 1, and III., 3.

4. Many Prepositions take a Dative (Locative) which have ceased to do so in Attic. See ἀνά, ἀμφί, μετά.

5. Prepositions with the Dative are used with Verbs of Motion. See ἐπί, παρά. So also sometimes in Attic Poetry, *e.g.*, Soph. Ai. 18, 51.

6. Certain "Improper" and certain Double Prepositions are exclusively or mainly Epic. See §§ 105, 106.

PARTICLES.

1. Particles and Conjunctions, which in Epic have a separate existence, have coalesced into one word in Attic; *e.g.*, γ᾽ οὖν into γοῦν, ὥς τε into ὥστε, ὅτε ἄν into ὅταν, εἰ ἄν into ἐάν, καί περ into καίπερ.

2. Several are exclusively or mainly Epic; *e.g.*, ἠμέν, ἠδέ, θήν. *Τέ* has a distinctive Epic usage.

3. Conversely, several Attic Particles are unknown to Epic; *e.g.*, ἄρα (Epic equivalent ἤ ῥα); δῆτα, δῆθεν, δήπου (Epic θήν), ὅμως (Epic ἔμπης), etc.

§ 128. DIFFERENCES OF LANGUAGE BETWEEN THE ILIAD AND THE ODYSSEY.

The careful observation of scholars has detected several points of difference between the two poems. Some of these differences may seem trivial, especially when taken singly; but, taken collectively, they are significant, and all the more significant because undesigned. These differences exist mainly in Metre and Syntax. When compared with Hesiod and the Homeric Hymns, the Odyssey shows a tendency to " lateness ".

It should be noticed that in several points Books IX., X., XXIII., XXIV. of the Iliad agree with the Odyssey. Mr. Monro's notes on these books in his edition of the Iliad should be consulted.

1. In Metre and Prosody (1) Bucolic Diaeresis is commoner in the Odyssey, and in Il. XXIII., XXIV., see p. 18; (2) neglect of Position is also commoner in the Odyssey, and in Il. XXIII., XXIV., p. 20.

2. The "contrasting" use of ὁ, ἡ, τό with Adversative Particles (δέ, μέν) is commoner in the Iliad ; while its use approximating to a Definite Article is commoner in the Odyssey (*e.g.*, ὁ ξεῖνος, τὸ τόξον), and in the " late " books of the Iliad, p. 62.

3. The Reflexive sense of ἕο is commoner in the Iliad.

4. οὐδέν in the Iliad is only used as an Adverb, meaning *not at all.* In the Odyssey it is also an Adjective.

5. ὅτι as Conjunction (*that*) after Verbs is commoner in the Iliad, its place in the Odyssey being sometimes taken by ὡς, οὕνεκα. In the Odyssey οὕνεκα is several times used after Verbs of *saying*, p. 66.

6. Relative Final Sentences are commoner in the Odyssey, p. 98.

7. εἴ πως (εἴ ποθεν, etc.), *if perchance, in the hope that,* after Verbs of *saying* and *perception*, is found almost exclusively in the Odyssey.

8. εἰ in Wishes is not used by itself in the Odyssey, but εἰ γὰρ, εἴθε, p. 101.

9. With regard to Prepositions several points of difference have been noticed :

ἀμφί (Dat.), and περί (Gen.), after Verbs of *saying* and *thinking*, only in the Odyssey.

διά, *lasting through* (Acc.), only in the Odyssey and Il. X., XXIV.

ἐνί, *among*, in semi-figurative or wholly figurative sense (ἐν ὑμῖν, ἐν αἴσῃ), only in the Odyssey and Il. IX., X., XXIII., XXIV.

ἐξ, *in consequence* of, only in the Odyssey and Il. IX.

ἐπί, of *extent over* (Acc.), only in the Odyssey and Il. IX., X., XXIV.

μετά with Gen., only in the Odyssey and Il. XIII., XXI., XXIV.

προτί (Dat.), *besides, in addition to,* only in Odyssey, X. 68.

NOTE ON THE SUBJUNCTIVE AND OPTATIVE.

Since the foregoing pages were in print, Professor Goodwin has published a much enlarged edition of his *Moods and Tenses.* In an Appendix, "On the Relation of the Optative to the Subjunctive and other Moods," he traverses the hypothesis of Delbrück (a hypothesis recently somewhat modified so far as the Optative is concerned), that the original meaning of the Subjunctive is *will*, and that of the Optative *wish*. While referring the reader to the Appendix in question for Professor Goodwin's arguments, it will be enough to sum up as briefly as possible the conclusions at which he arrives. They are as follows. *Futurity* is the essential meaning of both Moods, though with a difference. The Subjunctive in the earliest times had two distinct usages: (1) ἔλθω, *I shall go*, with negative οὐ, and (2) ἔλθω, *let me go*, with negative μή. The idea of *futurity* is common to both usages, that of *will* being connoted by (2) only. The second usage is more likely to have been developed from the first than *vice versâ*. The Optative was a weaker Subjunctive, or a weaker Future with two similar usages: (1) ἔλθοιμι, *I may* or *might go* (*potential*) with negative οὐ, and (2) ἔλθοιμι, *let me go* (*wish*) with negative μή. The primitive meaning (*weakly potential*) of the Optative is seen in such a passage as Il. iv. 18, 19. Εἰ γένοιτο has been regarded as a wish subsequently developed into a condition, but it is more likely that it was originally conditional, since of "the 78 plain cases of εἰ with the Optative in conditions in Homer, we find only 27 expressing wishes". With regard to the original and essential force of κέ(ν) and ἄν, Professor Goodwin has no distinct theory.

The bearing of these views on Professor Goodwin's treatment of constructions throughout is naturally far reaching. His remarks are sure to command respectful attention. Delbrück himself, since the publication of his *Syntaktische Forschungen*, has assigned different origins to the potential and wishing functions of the Optative. All Homeric students are awaiting with interest the appearance of the new edition of Mr. Monro's *Homeric Grammar.*

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